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May 2 1957
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(See Page 15)

M

AT COLE



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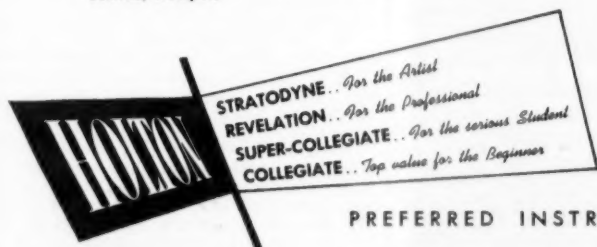
who are among the most accomplished artists in America today. Their distinctive achievements in this most exacting field of music have drawn nationwide attention and appreciation. In conjunction with many of its appearances, the Chicago Symphony

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Shown in the photo above are: (Left to right) Adolph Herse, trumpet; Frank Crisafulli, trombone; Wayne Barrington, French horn; Arnold Jacobs, tuba; Renold Schilke, trumpet.

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Independently . . .

To the Editor:

Some months back I had the fortune (?) to be the subject of one of Nat Hentoff's more scathing reviews. I wrote an album called *Have Swing, Will Travel* which was distinguished mainly by its lack of critical acclaim. Some of the kinder comments said—"the lines . . . much, much too familiar. This quality of unfresh writing on a present-day LP is a major . . . goof . . ."

I'm afraid there's been at least a minor goof on the part of *Down Beat*

and Bill Russo. In the *Up Beat* section of your March 21, 1957, issue, there appears a number called *Bill's Blues*. In humming this over, a similar line struck me—"much, much too familiar."

I am enclosing the lead sheet from a composition of mine called *Basically British* which was performed on the above album. I suggest you put the first eight measures of each tune side by side and draw your own conclusions.

Let me hasten to add that I'm positive that Bill arrived at his tune in-

dependently and coincidentally—he's much too talented a guy to need me or my ideas. The only real purpose of this letter is simply to point up a problem that you should pay more heed to.

When an a&r man says "write originals—we don't use ASCAP tunes," you write originals or you don't write. Any one, no matter how talented, and God knows I'm certainly not trying to foist myself on you as even a good talent, must run dry at times. We try our best (I think I speak for all jazz arrangers) to get something that is musically different and yet valid.

When you're commissioned to do an eight-tune album and five have to be originals it's not the easiest job in the world. But—and this is my only real point—at one time or another everybody goofs, even *Down Beat*. So, before Tiny Tim comes on to add his voice to this plea for tolerance, I close.

You alluded to this publishing problem in a few columns, Nat, but you've only scratched the surface. Dig! Dig? Mort Herbert

(Ed. Note: We must admit that "even" *Down Beat* does goof occasionally. However, in the case of *Bill's Blues*, which was printed in an *Up Beat* section this year, it must be noted that the composition was written by Bill Russo in 1930, and by 1951 was being played regularly by the Stan Kenton orchestra as part of its book. Herbert's album was made in 1956.)

Rec'proc'ity Needed? . . .

New York

To the Editor:

I have read in your publication, and in several others, that the San Francisco Symphony pension fund was aided by Earl Hines & Co. in a special performance.

My feelings about this are strange—I am very much in favor of all humanitarian campaigns, and perhaps my point should be made thusly:

It is interesting that Negro jazz performers are called on to aid such a cause when, to my knowledge, there is no major Negro instrumentalist on the longhair recital circuit, nor is there one in any symphony. Please correct me if I'm wrong.

Anyhow, I'm glad Earl Hines is in a position to help any symphony orchestra. I hope that some day such good relations will be reciprocal, generally speaking.

Martha Glaser

In Reply . . .

New York

To the Editor:

This letter is in reply to Joe R. Duke's letter in the April 4 *Down Beat*, and also to the usual view of what or what is not jazz as taken by the British jazz journalists.

It is accepted that jazz is an individual thing—that each jazz musician expresses his own personality through his instrument.

Mr. Duke states that Miles Davis and Chet Baker sound effeminate—the British say the same thing. They also say that the flute, no matter who plays it, doesn't belong in jazz, and neither does the MJQ.

Now isn't that pretty ridiculous? Both Mr. Duke and his narrow-minded British friends are saying that jazz has to be loud, otherwise, it is not jazz. By the same token, a speaker has to

(Continued on Page 6)

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By Jack Tracy

IT APPEARS that a feud is brewing among some of our writers. Touched off by columnist Barry Ulanov, who voiced a fear that there may be some conspirators in our midst who would drag jazz backwards 20 years; kept alive when Nat Hentoff mildly asked just what was Barry talking about; then brought to fruition by Leonard Feather's recent knight-on-a-horse defense of Ulanov, it is now in full bloom.

Mike Levin, a former New York editor of *Down Beat* who did most of his writing while Messrs. Ulanov and Feather were coediting *Metronome* in the '40s, in this issue challenges Feather's assertion that Barry and he (Leonard) were the only defenders in those days of what was new and fresh in jazz, and that without them . . . well, who knows what might have happened.

SOME OF YOU may be wondering just what the hell is going on—are these guys going to write about jazz as it is today or are they going to try to establish their niches in posterity by laying printed claim to their roles as discoverers?

I am beginning to wonder myself, but have hesitated to shut off the faucets because it has always been a belief here that a conductor of a column of opinion becomes useless the moment you begin to tell him what and what not to write. So long as it is neither libelous nor lewd, a columnist's copy is free from blue-penciling in these quarters.

However, as long as these gentlemen are so eager to make public their fears and views and self-administered back-pats, it would seem not out of line to make public my opinion that they should go hire a room somewhere, have dinner, and argue it out among themselves until they have truly discovered just what part they all had in inventing jazz, who really heard Charlie Parker first, and how was it that if there were only two champions of the "modern" cause writing in those days, how come Dizzy Gillespie was able to get enough votes to win the *Esquire* critics poll in 1945.

IN THE MEANWHILE, it might be a great deal more appropriate for them to look on bandstands and on records for today's talents instead of unlocking sealed toms seeking yesterday's dead bogeymen.

It is hoped that you will find useful and helpful the changes in page make-up that have been instituted in this issue. All the news stories have been pulled together on four pages and have been restyled to give more of a flow to layout for easier reading.

All reviews of records, tapes, films, and in-person performances have been consolidated into one section. The headings of columns and departments have been redesigned for easier identification.

Some of these changes were made because of letters from readers. They suggested some of the logical moves we have made.

So write. Right?

down beat.

Volume 24, No. 9

May 2, 1957

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MUSIC NEWS

A four-page roundup of news from around the world in music begins on page 9. The slump in New York jazz clubs' business, a pre-jazz festival roundup, a look at Tony Scott's European trip, and summaries of dance band and record fronts also are included.

FEATURES

- COVER STORY: NAT COLE** 13
Nat reveals how he always figured he had commercial potential. By John Tynan.
- BILLY TAYLOR: APPRAISER OF SOUNDS** 14
A top pianist gives some of his criteria for jazz judgment. By Don Gold.
- THE BIRTH OF THE COOL** 15
The story of Gil Evans and his new concepts in jazz arranging. By Nat Hentoff.
- BOB DAVIS: FROM A POLKA EGG** 17
How a Minneapolis jazz group climbed from inauspicious beginnings. By Leigh Kamman.
- SANDY MOSSE: A LONG STRUGGLE** 18
A Chicago tenor man is finally gaining some long-due respect. By Don Gold.

MUSIC IN REVIEW

- The Blindfold Test 31
- Heard In Person 35
- Jazz Best-Sellers 24
- Jazz Records 25
- Jazz Reissues 23
- Tape Recordings 32

DEPARTMENTS

- Band Routes 42
- Chords and Discords 4
- Counterpoint (Hentoff) 20
- Feather's Nest (Feather) 37
- Filmland Up Beat (Holly) 34
- The First Chorus (Tracy) 5
- The Hot Box (Hoefler) 20
- Perspectives (Gleason) 32
- Radio and TV (Jones) 33
- Strictly Ad Lib 8
- Barry Ulanov 36
- Why Fidelity? (Levin) 19



On The Cover

Nat Cole had his eyes set on commercial success from the very beginning of his career. How he achieved it, plus some early incidents in his jazz career, are revealed in John Tynan's cover story on page 13. It's the first of a series on Cole.

Subscription rates \$7 a year, \$12 two years, \$16 three years in advance. Add \$1 a year to these prices for subscriptions outside the United States, its possessions, and Canada. Special school library rates \$5.40 a year. Single copies—Canada, 35 cents; foreign, 50 cents. Change of address notice must reach us before effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 2001 Calumet Ave., Chicago 16, Ill. Printed in U. S. A. John Maher Printing Company, Chicago, Illinois. Entered as second-class matter Oct. 6, 1939, at the post office in Chicago, Ill., under the act of March 3, 1879. Re-entered as second-class matter Feb. 25, 1948. Copyright, 1957, by Maher Publications, Inc., all foreign rights reserved. Trademark registered U. S. Patent Office. Great Britain registered trademark No. 719,407. Published bi-weekly; on sale every other Thursday. We cannot be responsible for unsolicited manuscripts. Member, Audit Bureau of Circulations.

OTHER MAHER PUBLICATIONS: DOWN BEAT; COUNTRY AND WESTERN JAMBOREE; MUSIC '57; JAZZ RECORD REVIEWS; RADIO Y ARTICULOS ELECTRICOS; BEBIDAS; ELABORACIONES Y ENVASES; RADIO Y ARTICULOS ELECTRICOS CATALOGOS.

yell like a Hitler to get his message across. A Gandhi could never be successful!!

Maybe to Mr. Duke and Co., a Hitler is more successful—he's more obvious. Maybe that's why the musicians who play those accepted "hot," "funky" clichés are considered by Mr. Duke and Co. to be the only real jazz musicians, and maybe that's why they consider Miles, Chet, and the MJQ feminine.

How can they be right? Are all people boisterous and obvious—or are there some soft spoken subtle people around, too?

Just because a person is subtle, does that mean that he is effeminate? And in order to be "masculine," should one join the American Legion, read the *Natural Health* magazines, and yell at the top of his voice at all times?

I don't think so—and I think that if some people do, they've got a basis for a long term psychiatric treatment.

If Miles Davis, Chet Baker, and the MJQ aren't jazz musicians, then neither are Art Farmer, Jimmy Giuffrè, Paul Desmond, Stan Getz, Bobby Brookmeyer, and Jimmy Raney—and neither were Bunny Berigan and Bix Biederbecke—and neither are Bobby

Hackett, Vic Dickenson, Lester Young, and Teddy Wilson.

Now let's face it! Something is wrong somewhere.

What is it, Mr. Duke? What is it, *Jazz Journal*? Think! (I know it's an effort, but try.)

Herbie Mann

Infection? . . .

Brisbane, Australia

To the Editor:

Barry Ulanov seems to be infected with a disease far worse than the one which he warns of in the Feb. 6 issue. I mean the disease of narrow-mindedness. Such tasteless, vicious, and after all, senseless articles as this can only further widen the rather childish gap between the "Traditionalists" and the "Modernists." Ulanov should remember that there are two types of music, good and bad, regardless of era, hi-fi, or what he terms "sickening brand of nostalgia," and that good music will stand on its own feet and find its own niche in history as has happened with some of the founding fathers, and that a little bit of reverence for these pioneers, and appreciation for their efforts without the "benefit" of supposed critics, jazz-minded audiences, and shabby recording devices, would be a

far better way of filling a column in such a responsible journal as *Down Beat*.

It is in fact a surprise to me that the editors of such a far reaching publication allow such biased, unnecessary writing to even appear. Surely if there's one thing jazz can do without it's this constant back-biting of its so-called followers, and surely the music is big enough to allow those that prefer the beginning of jazz (I am not one of them by the way) to enjoy their preferences without abuse from people who should know better.

R. J. Humphries

New York

To the Editor:

The sinister plot to which Barry Ulanov and Leonard Feather have devoted much writing seems to be gaining adherents. The fallacy that jazz started somewhere other than Minton's has more blood flowing than a Commie revolution, and it's gratifying, indeed, in this time intense in crisis, to read such sane and intelligent debunking of this dread philosophy as they have put in print. Perhaps, though, more positive action is called for. The apologists for traditionalism are harmless and the real source of the conspiracy should be attacked directly—namely the practitioners of this pre-jazz garbage.

Why not, therefore, just shoot Satch, Teagarden, Ed Hall, the DeParis brothers, etc., and really symbolize the triumph of progress over the outmoded musical deficiencies of guts and simplicity and such? Actions instead of words!

Bob Sparkman

Truths? . . .

New York

To the Editor:

Leonard Feather's *Nest* in the April 4 issue told truths which needed telling for quite a while.

I can't believe that all of the "moldy figs" really have come to like the music which they once vehemently put down and are now getting rich on. And why should they get credit for recording people who actually were given their widest opportunities by the independents. Avakian recorded Brubeck, Jay and Kai, and Miles Davis long after Fantasy, Savoy, Blue Note, and Prestige laid all the groundwork.

In relation to the reference to the Reverend Kershaw and the \$64,000 *Question* and the questions based almost wholly on only the older phases of jazz that were asked of this "expert," I'd like to add that it was no wonder, because Avakian made up the questions.

So bravo for Feather and Ulanov, and down with the hypocrites and others who feel they must pay homage to something just because it is old.

Claude Lindsay

Tatum? . . .

Minneapolis, Minn.

To the Editor:

I see where Barry Ulanov says (*Down Beat*, April 4) we now have a new Art Tatum in our midst in Bernard Peiffer, the Frenchman. Isn't Barry the same guy who tried to foist Lennie Tristano off on jazz as the new Tatum years ago? Whatever happened to Tristano?

John Swenson

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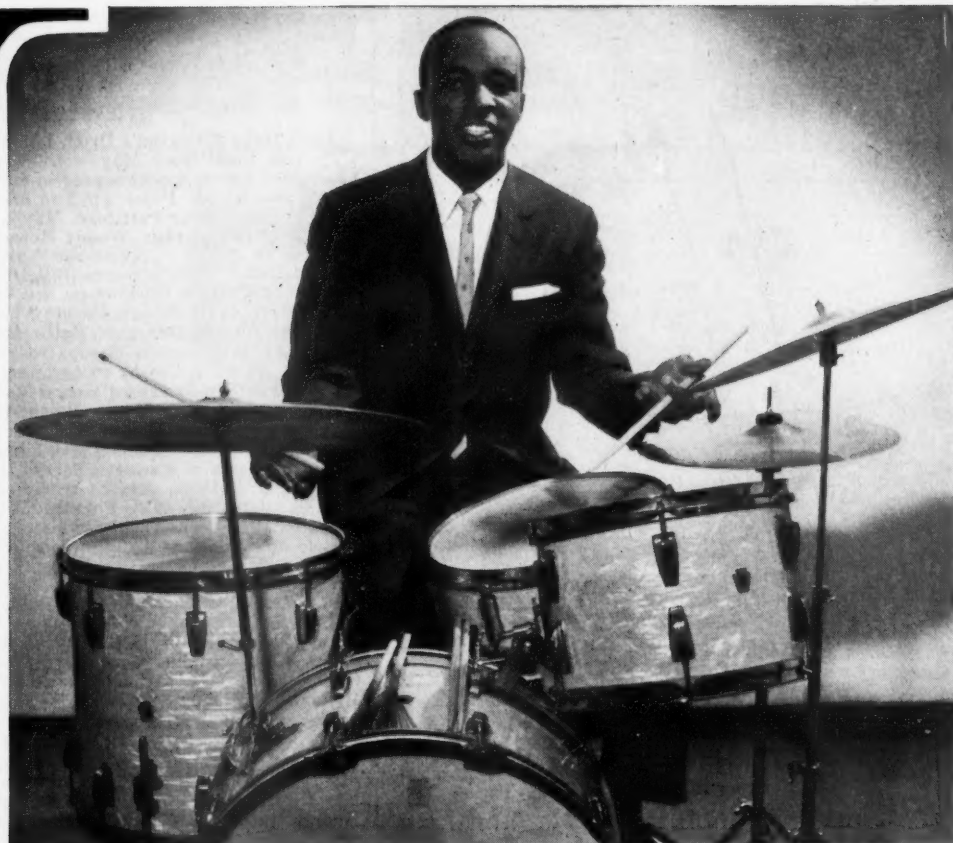
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NEW YORK

Jazz: Duke Ellington's *Drum Is a Woman* will be on CBS-TV's *U.S. Steel Hour* May 8... The **Dizzy Gillespie** band has signed for 20 weeks a year in Birdland. He goes in May 23 for two weeks. From April to mid-July, Birdland's band push includes **Oscar Pettiford**, **Maynard Ferguson**, **Duke Ellington**, **Herb Pomeroy**, **Woody Herman**, and **Count Basie** in addition to **Diz**... Contracts have been signed for the **Billie Holiday** film biography. **Bill Dufty**, on leave from the *New York Post*, is working on the script and **Billie** will do the soundtrack. Although **Dorothy Dandridge** is the leading contender for the star part, **Sallie Blair** is being tested... **Dick Bock** is flying to Europe to record **Bud Shank**, **Bob Cooper**, and **Gary Crosby** in arrangements by **Johnny Mandel**. **Bock** will also record **Gerry Mulligan** for Pacific Jazz while overseas... **Marty Paich** was in town to do the arrangements for a **Woody Herman** Verve vocal album... **Ernie Wilkins** did another five-trumpet album for Savoy with **Art Farmer**, **Emmett Berry**, **Harold Baker**, **Charlie Shavers**, and **Ernie Royal**. **Ernie** also wrote a big band *Candido* date for ABC-Paramount. Instrumentation was four trumpets, three trombones, French horn, and tuba, but no saxes. **Ernie**, **Quincy Jones**, **Ralph Burns**, and **Bill Holman** shared the writing assignments for the **Jackie and Roy** big band ABC-Paramount LP... **Jack Lewis** may do a sequel to the *Drum Suite* for *Roulette*... **Randy Weston** went into **Cy Coleman's** *Playroom*... **Eddie Costa** opened with trio opposite **Billy Taylor** at the *Composer* April 18. **Hamp Hawes** is due there around May 16 for four weeks with a two week option. **George Wallington** and **Marian McPartland** double bill at the room starting June 13. **Bernard Peiffer** makes one of his regular reappearances there July 4 with **Ernie Furtado** and **Winston Welch**.

Europe's most important festival of contemporary music, the *Donauschingen Festival* in Germany, will incorporate jazz for the first time Oct. 19 and 20 with concerts by the **Modern Jazz Quartet** and **Andre Hodeir's** *Jazz Groupe de Paris*... The *School of Jazz* at *Music Inn*, *Lenox*, will be limited to 40 playing musicians and 20 student auditors. **Jule Foster**, associate professor of Music at *Texas Tech*, is dean... **Jackie Paris'** new son is named **Michael**...

Manny Alham married **Ann Ferri**... *Brandeis* university's concert of commissioned jazz compositions will probably take place Wednesday night, June 5, with a repeat the next afternoon. Site is the university, *Waltham, Mass.*... **Cliff Jackson** now intermission pianist at *Eddie Condon's*... **Ronnell Bright** trio went into the *Embers* April 15 and then returns to *Cafe Bohemia* May 6-June 2. Other *Bohemia* bookings: **Lee Konitz** until April 28; **J. J. Johnson** from May 3-16... New group at the *Five Spot* on *Cooper Square* is led by bass trumpeter **Dale Wales** (that's his real name) with **Harvey Leventhal** on vibes and alto, pianist **Richie Cavanaugh**, and drummer **Jerry McKenzie**... Guitarist **Chuck Wayne** is the sole musician for *Tennessee Williams' Orpheus Descending*. **John Mehegan** supervised... The *Theatre club*, 39 E. 30th St., now running jam sessions every Sunday afternoon... Drummer **Gus Johnson** joined the *Lena Horne* entourage... **Snub Moseley** still at the *Frolic* cafe near the *Metropole*... The *Cork 'n' Bib* in *Westbury, Long Island*, has been doing so well with weekend jazz that they have been able to afford **Gerry Mulligan** and the **Dizzy Gillespie** big band recently... **Billy Maxted** band continues at *Nick's*... **Roy Eldridge's** quartet included **Shadow Wilson**, **Ted Sturgis**, and **Johnny Acea** at *Cafe Bohemia*... **Oscar Pettiford** band at *Florida A&M*, *Tallahassee*, May 3.



Jackie Paris

Entertainment-in-the-Round: **Count Basie** and **Sarah Vaughan** may tour Europe in the fall, maybe as separate acts... Name of new calypso singer at *Ekim Calypso Dock* near *Columbia* is **Lord Carnivorous**... **Blossom Dearie** opened **Julius Monk's** *Upstairs* at the *Downstairs* on 51st and Sixth Ave. with **Stella Brooks**, harpist **Daphne Hellman**, and bassist **Jimmy Stutz**... **Pearl Bailey** left England in the middle of a scheduled month at *Cafe de Paris* because of illness. She'll probably be back there in October... The

(Continued on Page 38)

music news

Down Beat May 2, 1957

Vol. 24, No. 9

U. S. A. EAST New York: Jazz High And Low

In an unprecedented booking, Count Basie and Sarah Vaughan have been signed to open the Starlight roof of the Waldorf-Astoria hotel June 3 for four to six weeks. Harry Belafonte played the plush room successfully last summer, but this is the first all-jazz combination to work there.

Willard Alexander was responsible for the coup, and there are trade reports that one reason Miss Vaughan left the Gale agency to join Alexander was the promise of the Waldorf.

A spokesman for Alexander predicted that if the engagement proves successful, other hotels, such as the Beverly-Hilton in California and the Palmer House in Chicago, may prove receptive to name jazz acts. (The Waldorf is now part of the Hilton chain.)

Housing Problem

The Waldorf booking for Basie and Sarah came at a gloomy time for jazz groups in New York. Birdland is now the sole club that can afford the expensive names, and since it is now the only—and a crowded—showcase for that echelon, attractions such as Dave Brubeck and Erroll Garner have not played New York in months.

The situation was to have become eased at the end of April with Basin Street taking over the site of the former Pad in the Village, but at presstime, the deal had fallen through, and Basin Street was still homeless.

Piano trios and subtle small combos still have a rotating home at the Composer and, to a lesser extent, the

Hickory House and the Playroom. The Embers is no longer a jazz club, and mainly requires animated Muzaks for its diners and drinkers. Cafe Bohemia in the Village remains the only New York club to provide house room for newer and sometimes experimental combos as well as established but not-too-high-priced names like Miles Davis and Max Roach.

The rest of the dwindling New York club roster consists of the Dixieland sites—Nick's, Condon's, the Metropole, and the successful weekend sessions at Jack Crystal's Central Plaza.

Music Onstage

With record- and window-breaking engagements of the rock 'n' roll variety in the successful past, New York's Paramount theater looked to a profitable spring of stage attractions.

Although not set definitely for a stage-movie presentation yet, the huge Times square landmark has a Pat Boone package scheduled for late May and another headed by singer Tony



Academy of Television Arts and Sciences President Johnny Mercer presented Bobby Troup an Emmy recently in Hollywood for his *Stars of Jazz* show on KABC-TV, Los Angeles. Troup's fiancée, Julie London, was a proud observer.

Martin due in either April or May. It was reported that the theater was also dickering to bring in a package headed by Johnnie Ray.

In mid-April, Loew's State staged a musical stage presentation show headed by disc jockey Jocko Henderson. The Palace has continued to present stage attractions, and has a package headed by singer Teddi King in the works.

For Easter, Loew's State in New York City and Loew's Metropolitan in Brooklyn have scheduled a week-long calypso and rock 'n' roll stage offering. Participants include Geoffrey Holder and Tito Puente.

Festival Futures

Sidney Bechet definitely will return to the United States for the opening Louis Armstrong night at the American Jazz festival at Newport, R. I. The proposed Bix Beiderbecke evening

has been canceled since Bing Crosby declined to appear. He wished the festival luck but said he'd be in Europe.

Among names added for the evening Newport concerts are Turk Murphy, Roy Eldridge, Coleman Hawkins, and Jimmy Rushing.

Another festival producer, Don Friedman, has announced plans for a second New York jazz festival at Randall's island. Tentative dates are Aug. 23-24. Friedman intends to use less talent than last year in order, he declares, to have more of a musical evening and less of an anthology.

Friedman furthermore will cut down on the seating area for which he'll sell tickets. Randall's island is a huge enclosure, and the reason for providing a more compact seating plan, says Friedman, is "to make for maximum viewing and hearing benefits."

A new jazz summer show will be the three-day Fire Island Jazz festival July 26-28. The plan for the festival grew from the activities of the Great South Bay Jazz club, which has been holding sessions at the Chateau in Wyandanch, N. Y.

International Exchanges

Jazz received excellent grades at a recent conference on *The Arts and Exchange of Persons* at the Institute of International Education. The aim of the conference was to assess the value of international cultural exchange. The panel on exchange in music was under the chairmanship of Carleton Sprague Smith and included composers, musicians, critics, and Prof. Marshall Stearns of the Institute of Jazz Studies.

The report of the music panel affirmed the importance of jazz and folk music "as a valuable means of furthering the aims of exchange-of-persons programs." But the report went further than any similar appraisal of jazz by an official organization.

The panel noted that "greater emphasis might be placed on opportunities for study in these fields in the United States. Jazz is the stepchild of music so far as institutions are concerned. When its name is mentioned in Congress, politicians shudder. On the other hand, foreign intellectuals whom we wish to impress, feel that jazz is an integral part of American music. Very few serious music schools in this country even give instruction in jazz or popular music."

"It is ironic that at the Juilliard or Eastman schools one learns how to write symphonies or operas which will seldom be performed if at all. Frequently, the student graduates, looks for a job, and then finds himself cast as an arranger, doing something in which he has had little training. This should be changed."

"We believe that courses should be established in our conservatories and colleges to show the evolution of jazz, popular music, and folk music."

"If a foreign jazz student comes, he might be attached to an institu-



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tion like Juilliard, but he would spend his time at Birdland because that is where his laboratory is to be found. This may seem hilarious or sad, but there is nothing wrong with it. We should take our jazz seriously if we are to have a really representative international program."

Flying JATP

Crossing paths with Scott in the spring will be Norman Granz' smaller-than-usual Jazz at the Philharmonic unit. Ella Fitzgerald heads the cast with the Oscar Peterson trio, Jo Jones, Roy Eldridge, and Stuff Smith. Granz is particularly interested in getting violinist Smith maximum exposure on tours and on records in the months ahead.

JATP leaves for Europe in April and opens some six weeks of bookings April 20 in Stockholm. Among areas to be covered are Scandinavia, Paris, Zurich, Germany, Italy, Amsterdam, Brussels, and possibly Vienna. Ella and the Peterson trio preceded the European flight with several dates in the West Indies and Panama.

Transatlantic Traffic

Ted Heath intends to make his third American tour next April and is especially interested in playing the major west coast cities for the first time. In exchange for Heath, the Ray McKinley band may play Britain next February. The Glenn Miller-styled McKinley band, incidentally, makes its first recordings for RCA Victor on its return from its present European tour. The band is expected to record current pop songs of quality as Miller might have done them and also to re-record several tunes once cut by Miller that weren't hits.

McKinley may return to Europe before the February exchange visit to Britain. In the works is an all-civilian McKinley fall tour of France, Germany, and northern Italy. Most of the band's current European dates are for military installations.

McKinley's booking office, the Willard Alexander agency, has been particularly active in opening up and sustaining the overseas military base market for bands. Tommy Tucker is due for four weeks of one-niters in May, hitting military and some civilian sites in France, Italy, and Morocco. Now traveling on a 28-date European safari is the Copa revue, a variety show with singer Marcie Lutes and the Zell Davis all-girl orchestra, also under the Alexander aegis.

Eddie Fisher plays a week at the London Palladium starting June 10, followed by two weeks in the provinces. Guy Mitchell also will tour England in June and may make a film there this summer. Guy's manager, Eddie Joy, will take his wife, Mindy Carson, to England at the same time for television dates.

Scott's Fling

A personal series of triumphs—now under U. S. State Department auspices—is being enjoyed by Tony Scott in Sweden. Reported one Swedish observer:

"Tony made a tremendous hit from the start both with the audience and with all the musicians he worked with



Fran and Tony Scott
On a Fling

(the Arne Domnerus group, clarinet players Putte Wickman and Ove Lind, etc.). His personality amazed everyone, and the only problem for the National management (the club he played in Stockholm) was that Tony wanted to play all the time instead of just being featured for a little while each night."

The Swedish *Orkester Journalen* magazine editorialized that Scott's visit might have been one of the most important yet by an American jazzman. It added:

"He gave a real vitamin injection to the Swedish jazz scene," was another reaction. Originally booked in Stockholm for three weeks, he was held over another three and also broadcasts several times over the Swedish network, played concerts in other Swedish cities, and recorded for Swedish RCA with pianists Rune Ofnerman, bassist Gunnar Johnson, drummer Egil Johansen, and solo bassist Niels Foss.

Scott says these are "the best records I ever made. I play on them the way I play in a club." There's a possibility that Victor will release the sides in the United States.

Scott has gone on to similar successes in Finland and was due in Holland the first part of April, after which he is likely to tour Germany.

Dorsey Troubles

The Jimmy Dorsey band closed ahead of schedule at Roseland at the end of March. Jimmy had been forced to leave the band and go to Florida for at least four weeks of therapy for the neuritis that has been plaguing him. Trumpeter Lee Castle is now fronting the band, and manager Vince Carbone asserts that the band will continue to be booked throughout the time Jimmy is away. Singing with the band is Tommy Mercer and new female vocalist, Bobbie Baird.

There continues to be talk of a possible band bearing the Tommy Dorsey name to be fielded by his widow. One musician who was approached to head the unit claims that the project is being fought in the courts by Dorsey's children by a previous wife.

The Embattled Stork

Sherman Billingsley, testy owner of New York's Stork club, continues to battle Local 802 of the AFM. Billings-

ley fired all 802 musicians in the club in anger at attempts made by Al Manuti, president of 802, to mediate differences between Billingsley and two other unions.

Billingsley also accused Manuti of having proposed a double-cross of one of the other unions involved. Manuti is now filing a \$250,000 slander suit against Billingsley; pickets still march outside the Stork; inside are non-union bands.

One of the current Stork combos is led by Chico Mendoza, but scouts report that most of its members are from Jersey City. Local 802 adds that an agent recently visited New Orleans to try to recruit high school Dixielanders, presumably for the Stork. At presstime, the warring factions were due to appear before the New York Mediation board. Billingsley already had paid a private call on Manuti, but Manuti refused to make peace if his men still had to cross other unions' picket lines.

Police Card Opposition

Manuti has written to New York's police commissioner to arrange a meeting on the controversial cabaret card system that operates in the city. Without a cabaret card from the police department and corollary permission to work in places where liquor is sold, a musician or entertainer cannot work in New York clubs.

Cards have been denied to those who have been arrested and/or convicted on narcotics or certain morals charges. In recent months, the police department has been somewhat more lenient in granting cards in some cases, but there is still a strong feeling among musicians and many club owners that the rule leads to injustice and to severe economic hardship.

It is Manuti's conviction that the cabaret card system is discriminatory, that if a man has been punished for a crime, he should not be further penalized by losing the right to work in one of the country's most important music centers.

Manuti feels that the union can handle problems involving its men and that a cabaret card should not be required for work in New York.

U. S. A. MIDWEST

Some Disc Excitement

For the first time in years, a local Chicago record label is creating some excitement in jazz. Argo, a subsidiary of the Chess & R&B label, has begun to wax local jazzmen under favorable conditions.

The latest effort was a Chubby Jackson big-band session March 31 on which Jackson brought back five Tiny Kahn arrangements (*Father Knickerbocker*, *Tiny's Blues*, et al.), plus five other originals. Drummer Don Lamond was flown in from New York for the date. Bill Harris was one of the trombones, and such Chicagoans as Cy Touff, Sandy Mosse, Vito Price, Don Jacoby, and Jimmy Gourley were on hand. Current Chicagoans in release on Argo include the Ramsey Lewis trio, the Norman Simmons trio, Ahmad Jamal's trio, and a flock of jazzmen who recorded a set called *The Chicago Scene*.

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Parade Of Bands

The Blue Note continues its parade of bands with a two-week Jimmy Dorsey booking starting June 19. The incoming band schedule at presstime is Maynard Ferguson, May 1; Woody Herman, May 1, and Count Basie for one week May 29. Bob Scobey's Dixieland crew currently is at the Note, sharing the bill with comic Mort Sahl, who is following a four-week stint at Mister Kelly's with three weeks at the Note.

Chicago's Marxian TV

Pianist Dick Marx, one of the most active musicians in Chicago, may appear on three television shows soon. Two shows are in the planning stage—a Dorsey Connors-emceed music-of-a-given-year show and a Leonard Sillman production in which a panel, including Marx, would audition and rate new talent. The third possibility is the *Music from the London House and Mister Kelly's* show, which may be sponsored and slotted by Marlboro.

In addition, Marx recently was invited to join the Elvis Presley entourage, but begged off.

DJs In Action

Chicago disc jockeys continue their search for supplementary activities. WBEE's Herb Kent presented a jazz-rock 'n' roll show, featuring the Ahmad Jamal trio, for teen-agers at the Hyde Park high school auditorium April 13. Steve Schickel of WGN and Jack Reiling, WAAF music director, are sponsoring a series of record hops for teens at the Aragon ballroom Sundays from 1:30 to 5:30 p.m. The hops, which began April 7, feature guest stars and members of the Chicago Bears professional football team, who also serve as counselors.

Northwestern Jazz Club

The Northwestern University Jazz society, formed early in February, scheduled a Georg Brunis-Chico Hamilton quintet concert here April 12 as the first in a series of club activities.

The society, headed by a speech major, Tom Ferguson, plans another concert in the university's Cahn auditorium on May 21 as a part of its effort to present jazz to the student body and people in the Chicago area as well. Anthropologist Alan Merriam is the society's adviser. Complete information can be obtained from the society, Scott Hall, Evanston, Ill.

Return Of Stage Shows

The Chicago theater recently reached an agreement with the stagehands union, after some deliberation, which may result in the return of stage shows to that theater after a 17-month lapse. Al Hibbler is a possible booking in May.

U. S. A. WEST

Whatever Will Be Will Be

Biggest upset of the Oscar derby so far as most people here were concerned occurred in the best song category. Jay Livingston and Ray Evans' *Que Sera Sera* was not rated very strongly by professional music men, who had it figured that either *Friendly Persuasion*



In Hollywood, *Down Beat's* Charles Emge presents Mike Todd with two *Down Beat* 1956 Film-TV Music Poll awards. Todd's film, *Around the World in 80 Days*, was named the film in which music was best used to enhance narrative value; Todd was honored for his role in emphasizing the importance of music in motion pictures.

(winner in the *Down Beat* film-TV music poll) or *True Love* would come home in front. Most of them were laying odds on the latter because of the combined strength of Cole Porter's name and the Bing Crosby-Grace Kelly recording.

As our Hal Holly predicted (*Down Beat*, April 4), the late Victor Young's underscore for *Around the World in 80 Days* and the Alfred Newman-Ken Darby music for *The King and I* each grabbed Oscars.

Dissension Plagues Local 47

AFM Local 47 continued to make news on the west coast music scene. The new Los Angeles local administration, which came into office on a sweeping victory last December, ran into something of a setback when a measure to raise the salaries of all top officers by \$50 a week was overwhelmingly defeated at the local's March general meeting.

The salary of president Eliot Daniel was set at \$250 a week some years ago during the administration of the late Spike Wallace. Backers of the proposed increase contended that locals such as those of Chicago and Detroit, which are smaller than 47, pay their officers higher salaries.

In addition to this defeat, the new local officers faced a \$750,000 libel suit filed against them by Fred Libby, head of the musicians' hospital and life plan. During the pre-election campaign the victorious anti-Petrillo faction mailed out literature stating Libby had made \$100,000 in commissions on the insurance plan, which was criticized. Libby, an insurance agent who was made an honorary member of Local 47 by the previous administration, contends that he lost money in setting up the insurance plan.

"I gave them a chance to make a retraction," said Libby. "They didn't do it, so now I am going to have them in court just as soon as summons can be served on all 16 of them. From a top Local 47 official: "No statement at this time."

In another Local 47 development, ex-

president John te Groen, defeated at the last election because he supported the policies of AFM head James C. Petrillo, is in line for a new job as coordinator of music for Los Angeles county. Te Groen already has assumed the position, which pays \$6,192 a year, but by temporary appointment subject to a civil service examination in which he must place no lower than third.

The Los Angeles county band, which presents free park concerts, is partially supported by Petrillo's controversial music performance trust fund.

Another Concert By The Sea

Erroll Garner will revisit Carmel By-the-Sea, scene of the recording of his currently best-selling album, in a concert for disc jockey Jimmy Lyons April 15, during his San Francisco Black Hawk date.

According to his manager, Martha Glaser, the pianist will work east with dates at the University of Wyoming in Laramie (May 2), Milwaukee's Brass Rail (May 3), Chicago's Loyola university (May 5), the Chicago Civic Opera House (May 17), and a concert in the Buffalo area on May 19.

Four Freshmen Switch Managers

After four years with Anthon Management Bureau (Ray Anthony office) and the personal guidance of Fred Benson, the Four Freshmen have switched managers to ink a long term pact with Bill Wagner.

Ross Barbour, spokesman for the group, told *Down Beat* that by mutual consent their contract with Anthon Management and Benson was terminated on March 4.

Rhythm Boy Barris Ill

Harry Barris, one of the original Rhythm Boys with Bing Crosby, was hospitalized in Los Angeles, with a serious illness. Barris was composer of *Wrap Your Troubles in Dreams, I Surrender, Dear*, and *Mississippi Mud*, among others. He was stricken on an Alaskan USO tour in January and had been ill since that time.

RECORDS

New Tracks In Sound

From Chicago, hints of an amazing development in stereophonic sound on records leaked into the trade. Within the next few years, it was predicted by electronics experts, an LP may be marketed which would reproduce stereophonic sound through two amplifiers and two speakers but from one record groove.

The disc, which could be played on standard monaural machines as well as on phonographs equipped for stereo reproduction, would be marketed at about the price of today's LPs.

The secret of the reproduction is in a combination of hill-and-dale recording for one set of reproduction apparatus and side-to-side recording for the other set. There are at present several pickup heads capable of reproducing the vertical and horizontal vibrations simultaneously.

The problem seems to center on perfecting apparatus to cut the discs.

Meanwhile, it's been no secret that the major record manufacturers have

been recording practically everything in stereo for the last few years. Soon, they anticipate, this activity will be justified.

Granz Sets Tape Division

Latest step by Norman Granz in the consolidation and expansion of his recording interests is the establishment of a pre-recorded tape division of Verve Records. Lowell Jordan, audio engineer and until recently sales manager of James B. Lansing Sound, Inc., was appointed supervisor of the new division.

Initially, Granz plans to release stereophonic tapes only. First releases include the Ella Fitzgerald Rodgers and Hart Songbook, tapes by Count Basie, Bing Crosby, Billie Holiday, and instrumental mood music.

Sales Continue Soaring

The Record Industry Association of America attributed a large part of the huge 1956 record sales volume to an increase in purchase of 12" LPS.

Of the \$320,000,000 gross reported by the RIAA for last year, an estimated \$150,000,000 was attributed to the king-size discs. The sales figure was almost double that of 1955 in the large LPs. The 10-inch LPs, mostly discontinued by major manufacturers, dropped 50 percent in sales from 1955's figures.

The 7" 45rpm's and EPs sold up to \$70,000,000, about the same as the previous year. But the death knell appeared to have been sounded for 78-rpm records. The old-style discs, now either discontinued by major firms or produced in limited quantities on demand, did little more than \$30,000,000 in sales.

Label Movements

The ides of March were marked by some shuffling of big-name recording stars. Peggy Lee, after a five-year period with Decca, decided to return to Capitol, where she had made her initial mark as a single. She also agreed to cut a one-shot album for Essex Records, headed by Frank Sinatra.

Georgia Gibbs, whose option comes due with Mercury, was reported ready to move, but no new label affiliation had been made at presstime.

Billy Eckstine, who signed with RCA Victor last year, asked for and received his release. He promptly signed with Mercury for two years.

Cootie Comes Back

After a long absence from the record scene, Cootie Williams, former Duke Ellington growl trumpeter and bandleader, was signed by RCA Victor to record with his Savoy ballroom house band. Also signed was vocalist Wini Brown.

Although the band and Cootie have been playing little but rhythm and blues, and will record in that vein, jazz a&r director Fred Reynolds said he plans to meet with Williams and discuss the trumpeter's possible appearance in a jazz set.

Apollo Into Jazz Field

Apollo Records, absorbed with rock 'n' roll releases, took the first step into the jazz field by signing the Lord



Charles Munch observes Benny Goodman at a recent recording session during which Goodman, as soloist, and the Boston Symphony orchestra, Munch conducting, recorded Mozart's *Concerto for Clarinet and Orchestra in A, K. 622* for RCA Victor.

Angelo quartet to cut its first jazz LP. The group—headed by accordionist Angelo DiPippo and including Nick Stabulas, drums; Sam Most, reeds, and Dante Martucci, bass—was set to record some DiPippo originals, a couple by Most, and some standards.

Dearie Blossoms

Pianist Blossom Dearie, organizer of the French vocal group the Blue Stars and a jazz pianist in her own right, was booked to open the Upstairs room at the Down Stairs.

In addition, she has been commissioned to organize a modern vocal group for a Harlequin recording session with George Wallington's unit. Present plans call for the group to vocalize four Dizzy Gillespie tunes, including one in which they will sing *Whispering* while Wallington and his group play *Groovin' High*.

Pell Signs With Tops Label

Tenor man Dave Pell has been inked to produce 30 LPs, about six of which will be jazz, for Carl Doshay's Tops Records. The disks will retail for \$1.49 in supermarkets, drug stores, and department stores throughout the country. Already recorded are albums by Matty Matlock and a Dixieland combo, the Pied Pipers vocal group, bongoist Jack Costanzo, and singer Clark Dennis. Album production is to be completed within six months.

Rumsey, All-Stars, To Liberty

Bassist Howard Rumsey has left Contemporary Records, taking his Lighthouse All-Stars and Lighthouse Series recording trademark to Liberty Records, where he will function in the dual capacity of leader and jazz a&r man.

Company topper Jack Ames told *Down Beat* that Rumsey's assignment is to "...create and develop new jazz ideas for the company." Ames added that "Howard has free rein to record and build a comprehensive jazz catalog within the Lighthouse series of albums."

Modern Debuts New LP Label

Aimed at the supermarket and drug store record racks, and potential mass volume sales, Modern Records has introduced a new LP album line, dubbed

Crown Records, to retail for \$1.98. First Crown jazz releases include *Callender Speaks Low*, with Red Callender leading a group on tuba; and *Jazz Surprise*, by the Modern Jazz Stars. *Femme Fatale*, an album by Hadda Brooks, and *88 Ala Carte*, by Willard McDaniel, are also currently in release.

BANDS

Birdland Books Bands

Birdland, one of New York's jazz landmarks, has booked an array of jazz bands for the spring season. Following Count Basie's late March stand, the Oscar Pettiford band was scheduled to make its debut.

In April, Maynard Ferguson and the Birdland Dream band are inked to take the stand, to be followed by Duke Ellington, Dizzy Gillespie, Herb Pomeroy, Ferguson's band again, and Woody Herman and his latest Herd. This is one of the longest solid stretches of big band bookings in recent years in the New York area.

Richards Unveils New Band

Johnny Richards, composer, arranger, and now leader, was scheduled to debut his big band at the Red Hill inn, Camden, N. J., early in April. A Saturday night segment of the engagement was scheduled to be aired by Mutual's *Bandstand U.S.A.* show.

The book, mostly by Richards, but with scores by Quincy Jones and Ernie Wilkins, includes most of the arrangements recorded by a west coast band under his baton on the Bethlehem LP *Something Else* by Johnny Richards.

Cooley Forms All-Girl Band

In Hollywood, Spade Cooley has dropped his entire orchestra in favor of an all-girl, 24-piece band for his Tuesday night KTLA teleshow. Plans were afoot, too, for a new format skedded for network exposure soon involving an alliance between Cooley and Spike Jones.

AIRWAVES

Angels Replace Anthony

Plymouth dropped its sponsorship of the *Ray Anthony Show*, and switched, instead, to *Date with the Angels*. In making the switch, the firm also cut its ABC-TV time from one hour to a half-hour.

Music For Adults

Parker Gibbs, producer of the NBC live music show, *Bandstand*, aired a gripe.

"In the record industry, it is becoming more and more apparent that the interpretation of a song or the sound of a record is the selling factor."

He said that attitude makes it difficult to program a live show and virtually impossible to use the record charts of best-sellers as a guide.

The answer? *Bandstand* now conducts its own survey of adults who listen to the show and will use the results as a guide to programming for 10 a.m. to noon (EST).

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By John Tynan

FROM THE VERY OUTSET Nat Cole had his eye trained on commercial success. Outstanding jazz pianist though he was (and is), he well knew the jazz road is seldom paved with gold. As he sees it, the climb-to-success is a simple formula which components are (1) know where you want to go and (2) make up your mind to get there.

For Nathaniel Coles the ascension began when at 17 he organized a 14-piece band taken from the student bodies of Wendell Phillips and DuSable high schools in Chicago that worked around town for \$2 and \$3 a night. Though not a native Chicagoan (he was born on St. Patrick's Day, 1917, in Montgomery, Ala.), he was reared there and in that city made his first record date. The lanky youth was 19 and a sideman in the sextet of brother Eddie Cole, a bass player. The session was for Decca, he recalls.

The idea of being a bandleader appealed strongly to Nat. For his idol he had Earl (Fatha) Hines, whose orchestra regularly worked around Chicago in those days. Heading a band patterned on the Hines aggregation, Nat joined the revue, *Shuffle Along*, stayed with the show till it broke up in Los Angeles in 1937. He remained in L.A., working solo jobs around town and making the sessions with local musicians.

"Actually, the way we got together to form the trio was the most casual thing in the world," says Nat. "When I was playing around town, I ran into Oscar Moore and then Wesley Prince. Seemed like a good idea to get a group together."

"First place we worked was the Swanee Inn. We called ourselves King Cole and His Swingsters, and I guess we went over all right. That was in 1937."

FROM THE SWANEE, the next important location was the 331 club on Eighth St., and it was there in 1942-'43 that the King Cole trio began to make its mark. "The 331 became the place to go," Cole recalls. "We used to get quite a lot of movie stars down there. It was just a small room and the place was always jammed." Today the 331 club, renamed the 400 club, is where the Dixieland band of Teddy Buckner works.

"One night at the 331," Nat continued, "in late 1943 it was, Johnny

Nat Cole

First Part Of A Story About A Pianist Who Turned Singer To Find A Kingdom

Mercer and Glenn Wallichs came in and told me they were forming a record company, Capitol Records. They asked if I'd be interested in recording for them. Well, that sounded groovy to me. Of course we had been with Decca, but I wasn't too happy there—so I decided to go in with Mercer and Wallichs and just see what happened."

What happened is, of course, history. One of the first tunes recorded by the Cole three was a novelty thing written by Nat when the trio was filling an engagement in Omaha, Neb., earlier that year. It was called *Straighten Up and Fly Right* and, when Capitol released the disc in 1944, became an immediate hit.

Dwelling on this period, Nat reminds, "You must remember, though, that when the trio joined Capitol, we'd been together seven years. Why, I had a jazz repertoire from here downtown. Matter of fact, when our first album was released, it was just the repertoire we'd been playing for years. The simple fact was we had a foundation. We were ready. The desire was there, all right—but more important, the material was there, too. Here's what I'd like to say to jazz groups who want recording contracts today: Don't go in cold; have a repertoire to offer. In spite of the fact that the record business is riding the crest, it's still not enough just to go into a studio and play the first thing the a&r-man suggests."

WITH THE SUCCESS of *Straighten Up and Fly Right* the King Cole trio was in the big time. Cole reflects, "You have no idea how much satisfaction I got from the acceptance of the trio, because we opened the way for countless other small groups, units that before were strictly for cocktail lounges."

Cole's break into the major league coincided with his signing a managerial contract with Carlos Gastel, thus beginning an association beneficial and lasting.

"Carlos and I thought generally the same way," declares Nat. "This is really unusual in an artist-manager relationship. Generally an artist signs with a manager because he things the manager can do him some good and leaves it at that. Often the manager has ideas very different from those of the artist—basically different, I mean. This wasn't the case here, though. I knew the direction I wanted to travel and realized Carlos could help me. Actually, he was thinking on something very different from his past associations. He'd managed the Stan Kenton band and other groups and acts that were nowhere near our trio in format. It was a gamble for him, but he was willing to give it a try. I can honestly say that much of the success I enjoy today I owe to Carlos. Our association was—and is—a good

one, and it worked out the way I wanted it to."

CLEARLY THE WAY Nat wanted his career to work out was along a path divergent from that of the average jazz musician. He had pop potential and knew it. For one thing, he discovered he could sing. The stories of the first time he sang in a club differ and, at this point, Nat is pragmatically reticent in discussing that initial try with the vocal chords. For the record, however, he's willing to stick with the story of the drunken customer who insisted he sing, else the owner would hear about it.

"In those days," smiles Nat, "I really didn't think about singing. Oh, I had a conception of it, but my main interest was in playing piano. I was a jazz piano player: Who thought of singing? Anyway, through the years I guess it developed into something... Believe me, at first I hadn't anticipated singing at all."

As a jazz piano player, Nat confesses he owes much to the musical influence of Earl Hines. "It was his driving force that appealed to me. I first heard Hines in Chicago when I was a kid. He was regarded as the Louis Armstrong of piano players. His was a new, revolutionary kind of playing because he broke away from the eastern style. He broke that barrier, the barrier of what we called 'stride piano,' where the left hand kept up a steady striding pattern. Of course, I was just a kid and coming up, but I latched onto that new Hines style. Guess I still show the influence today."

But Art Tatum was a different story, according to Cole. "He was considered a *virtuoso* of jazz. When Tatum came to Chicago, I was still pretty young; I remember that he impressed us all tremendously, but I wouldn't say his influence was a major one. Yes, there was a Chicago bandleader, Cass Simpson, who played like Tatum. Matter of fact, Cass played like Tatum before Art ever hit Chicago. I think Cass is dead now."

Today Nat Cole the piano player is almost completely overshadowed by Nat Cole the popular vocalist. But, as anyone who has caught his recent night club appearances will testify, he can and still does take care of business at the piano. His Capitol piano albums, *Penthouse Serenade* and *After Midnight*, also bear witness to the fact that his is a major, albeit voluntarily muted, jazz voice. Because at heart he is still a jazzman, stressing the pop singing for the dollar market, there are moments during Nat Cole's night club act when one is reminded with a hard jolt that here is one of the greatest.

(This is the first of two articles.)

Taylor-Made Views

One Of Jazz' Most Lucid Spokesmen
Offers Jazz Listeners Criteria
For Judging Sounds They Hear

By Don Gold

BILLY TAYLOR is a pianist. He's also a composer, arranger, recording artist, author, lecturer, and actor. At all times, he's an able spokesman for jazz.

The 35-year-old pianist was born in Greenville, N.C. He has been active in jazz since he was graduated from Virginia State college in 1942. His first postcollege engagement was with Ben Webster's quartet at the Three Deuces in New York, followed by a stint with Dizzy Gillespie's history-making group at the Onyx. He's been an active participant in the development of jazz ever since.

Taylor has worked with most of the major figures in modern jazz, including Charlie Parker, Dizzy Gillespie, Miles Davis, Lester Young, Oscar Pettiford, Lee Konitz, Stan Getz, Milt Jackson, Roy Eldridge, and J. J. Johnson.

HE HAS WRITTEN approximately 300 tunes, arranged for a variety of pop and jazz artists, and written 11 books on jazz and jazz piano playing. He has lectured at high schools and colleges throughout the country. In addition, he has appeared on Broadway and television as an actor.

Taylor has been one of the most industrious recording artists in jazz. The range of his recorded efforts encompasses at least 20 LPs and innumerable background sounds for diversified stylists from Ella Fitzgerald to Burl Ives.

Currently, he's heading an inspiring trio which includes bassist Earl May and drummer Ed Thigpen.

Between sets, on off days, and after hours, Taylor is more than willing to fulfill his role as spokesman for jazz. He's particularly concerned with the communication between jazz musician and audience, and the basis for appreciation which must exist.

"The listener must think for himself," Taylor says, "however difficult it is to resist the views of others. It should not be a case of 'I like this group and, therefore, cannot like that group' in attempting to understand and appreciate jazz."

TAYLOR DEPLORES the "I belong to the club and you don't, so you're not as hip as I" philosophy.

"That attitude should vanish," he declared. "If jazzmen themselves, and the listening public, would listen carefully to what musicians are trying to do, regardless of approach, they'd benefit."

"Today, with the opportunity to hear records and see musicians perform, to listen as much as possible, you can form a set of standards."

The musician-listener relationship

exists on several levels, according to Taylor.

"The listener must realize that jazz is saying something that another form couldn't do as precisely," Taylor says.

"This is the basic emotional level. The musician must project emotion and this projection seems to stem from where, in time, the beat is. Time conception transcends metronomical divisions; it is, in essence, the projection of emotion through the beat."

THE SUCCESSFUL communication of emotion demands the listener's undivided attention, because, as Taylor states, it isn't concerned with what the musician does with his body as much as it is what he does with his horn. Too many listeners, including musicians, fail to divorce what they see from what they hear, Taylor says.

Since projection is a subtle thing, the listener has an obligation to pay attention if he is to come to any valid realizations about the performance itself.

Technical facility, the mastery of a given instrument, is a means to an end in music, Taylor says, not the end in itself.

Closely related to technique and basic to expression in jazz is that quality referred to as "conception."

"You can judge a musician's conception by listening," he says. "Look for continuity of thought, the manner of saying it, the unity, how the line runs in terms of a beginning, middle, and ending, in addition to the basic projection of emotion."

"The actual ability to build a melody is important, because it represents musical thought. This is done, to repeat, by creating a beginning, middle, and end to any given solo. The excitement in jazz comes from this improvisation."

"**I LISTEN** carefully to a musician," he adds. "I'm impressed by a musical musician, one with musical taste, who knows what to play and when to play it. In a group, it's important, too, to

Unsound Proof

Boulder, Colo.—A vigilante unit of University of Colorado students recently formed the Committee for Occasional Silence. The committee's first action was to place a blank record on the grill room jukebox so that those who wanted three minutes of silence could purchase same.

The percentage of students who desired silence was so small that the soundless record soon was removed.



anticipate what the other members will be doing."

Having been so much a part of jazz history during the last 15 years, Taylor is an appropriate figure to predict the future of jazz.

"I think jazz is going to become much more musical," he says. "All the young musicians are studying, learning more about musical technique. Being better equipped, and tempered by more human experience, they should develop jazz into the most unique of art forms."

"I'd like to hear someone play a genuine fugue or sonata according to the rules, without sounding like Bach. In polyphony in jazz, I seek a conversation between jazz lines. I think all musical techniques should be used in jazz, but jazz must find its own method of using them. Adhering to concert structure sacrifices the feeling of spontaneity."

TAYLOR SAYS HE feels that many of his contemporaries will make vital contributions to the development of jazz. John Lewis and the work of the Modern Jazz Quartet will exert considerable influence, he says, and the Oscar Peterson trio will move jazz forward "through listenable, swinging sounds." He says he respects Charlie Mingus and his striving for perfection. "This is a healthy thing, particularly in terms of inspiring other musicians," he notes.

Unfortunately, most of the important present-day figures achieve more in live performances than on records, according to Taylor. This is one of the reasons he enthusiastically supports jazz seminars, workshops, and festivals.

"Projects like Music Inn (in Lenox, Mass.) give musicians a chance to play with musicians they wouldn't get together with under normal working conditions," he says.

"I base many of my opinions on having played with musicians. Such activities, like Music Inn, give musicians the opportunity to exchange ideas. Many musicians wouldn't hear each other if it weren't for such meetings. And festivals like Newport allow the music to be played, heard, and discussed."

It is this listening and discussion which Taylor says will advance the cause of jazz and create a well-informed, intelligently oriented jazz public.

AMONG JAZZMEN, particularly player-writers, Gil Evans is uniquely admired.

"For my taste," Miles Davis says, "he's the best. I haven't heard anything that knocks me out as consistently as he does since I first heard Charlie Parker."

Coincident with Miles' recent tribute, Capitol released a few weeks ago the first complete collection of those 1949-50 Davis combo sides which were to influence deeply one important direction of modern chamber jazz (*Birth of the Cool*, Capitol 12" LP T762).

Evans was perhaps the primary background factor in making these sessions happen, and he wrote the arrangements for *Moon Dreams* and *Boplicity*.

Boplicity is listed as the work of "Cleo Henry," a nom-de-date for Davis, who wrote the melody after which Evans scored the written ensembles. "*Boplicity*," declares Andre Hodeir in *Jazz: Its Evolution and Essence*, "is enough to make Gil Evans qualify as one of jazz's greatest arranger-composers."

DESPITE THESE AND OTHER endorsements from impressive jazz figures, Evans is just a name to most jazz listeners. In the last few years, he has written comparatively little in the jazz field as such; but his influence on modern jazz writing through the effect of his work for the Claude Thornhill band of the '40s and the Davis sides has remained persistent.

"Not many people really heard Gil," Gerry Mulligan explains. "Those who did, those who came up through the Thornhill band, were tremendously affected, and they in turn affected others."

Gil has now decided to return to more active jazz participation and is writing all arrangements for a Davis big band Columbia LP to be recorded at the end of April. He's also become more interested in creating original material, an area he's largely avoided up to now.

Evans once again is at a crossing point of his career.

HE WAS BORN Ian Gilmore Green in Toronto, Canada, on May 13, 1912, and took his stepfather's name. Gil is self-taught and says, "I've always learned through practical work. I didn't learn any theory except through the practical use of it; and in fact, I started in music with a little band that could play the music as soon as I'd write it."

Evans first learned about music through jazz and popular records and radio broadcasts of bands. Since he had no traditional European background either in studying or listening, he built his style entirely on his pragmatic approach to jazz and pop material.

Sound itself was his first motivation. "Before I ever attached sound to notes in my mind, sound attracted me," he says. "When I was a kid, I could tell what kind of car was coming with my back turned."

Later, "it was the sound of Louis' horn, the people in Red Nichols' units like Jack Teagarden and Benny Goodman, Duke's band, the McKinney Cotton Pickers, Don Redman, Redman's Brunswick records ought to be reissued. The band swung, but the voicings also gave the band a compact sound. I also was interested in popular bands. Like the Casa Loma approach to ballads. Gene Gifford broke up the instrumentation more imaginatively than was usual at the time."

GIL LED HIS OWN band in Stockton, Calif., from 1933-'38, playing accompaniment-rhythm piano and scoring a book of pop songs and some jazz tunes. When the band was taken over by Skinnay Ennis, Gil remained as arranger until 1941.

"I was also beginning to get an introduction to show music and the entertainment end of the business," Evans recalls. "We used to play for acts on Sunday nights at Victor Hugo's in Beverly Hills, and the chance to write for vaudeville routines gave me another look at the whole picture."

Thornhill had also joined the Ennis arranging staff, and the two wrote for the Bob Hope radio show while the Ennis band was on the series. The radio assignments gave Evans more pragmatic experience in yet another medium.

"Even then," Evans remembers, "Claude had a unique way with a dance band. He'd use the trombones, for example, with the woodwinds in a way that gave them a horn sound."

In 1939, Claude decided to form his own band. Evans recommended the band for a summer job at Balboa, and he notes that Claude was then developing his sound, a sound based on the horns playing without vibrato except for specific places where Thornhill would indicate vibrato was to be used for expressive purposes.

"I think," Gil adds, "he was the first among the pop or jazz bands to evolve that sound. Someone once said, by the way, that Claude was the only man who could play the piano without vibrato."

"CLAUDE'S BAND," continues Evans, "was always very popular with players. The Benny Goodman band style was beginning to pall and had gotten to be commercial. I haunted Claude until he hired me as an arranger in 1941. I enjoyed it all, as did the men."

"The sound of the band didn't necessarily restrict the soloists," Gil points out. "Most of his soloists had an individual style. The sound of the band may have calmed down the over-all mood, but that made everyone feel very relaxed."

Evans went on to examine the Thornhill sound more specifically: "Even before Claude added French horns, the band began to sound like a French horn band. The trombones and trumpets began to take on that character, began to play in derby hats without a vibrato."

"Claude added the French horns in 1941. He had written an obbligato for them to a Fazola solo to surprise Fats. Fazola got up to play; Claude signaled the French horns at the other end of the room to come up to the bandstand; and that was the first time Fazola knew they were to be added to the band."

"Claude was the first leader to use French horns as a functioning part of a dance band. That distant, haunting, no-vibrato sound came to be blended with the reed and brass sections in various combinations."

"WHEN I FIRST HEARD the Thornhill band," Gil continued, "it sounded, with regard to the registers in which the sections played, a little like Glenn Miller, but it soon became evident that Claude's use of no-vibrato demanded that the registers be lowered. Actually, the natural range of the French horn helped cause the lowering of the registers. In addition, I was constantly experimenting with varying combinations and intensities of instruments that were in the same register."

"A characteristic voicing for the Thornhill band was what often happened on ballads. There was a French horn lead, one and sometimes two French horns playing in unison or a duet depending on the character of the melody. The clarinet doubled the melody, also playing lead. Below were two altos, a tenor, and a baritone, or two altos and two tenors. The bottom was normally a double on the melody by the baritone or tenor. The reed section sometimes went very low with the saxes being forced to play in a sub-tone and very soft."

"What made for further variations in sound was the personal element; a man might have a personal sound in playing—let's say, his bottom part—that differed from the sound someone else might get."

Evans is concerned with making clear that "Claude deserves credit for the sound. My influence, such as it has been, was really through him. His orchestra served as my instrument to work with. That's where my influence and his join, so to speak."

"In essence," Evans clarifies, "at first, the sound of the band was almost a reduction to an inactivity of music, to a stillness. Everything—melody, harmony, rhythm—was moving at a minimum speed. The melody was very slow, static; the rhythm was nothing much faster than quarter notes and a minimum of syncopation. Everything was lowered to create a sound, and nothing was to be used to distract from that sound. The sound hung like a cloud."

"I SHOULD ADD, incidentally, that Claude's desire was to avoid unnecessary activity even extended to the correction of mistakes. There was a minimum of discussion of the music. He hated to correct an error. 'Find it yourself,' was his attitude. If a guy was out of tune, Claude would touch the fellow's note as he was passing through the harmony part on the piano, to show him the way it

The Birth of THE COOL

By Nat Hentoff

should be played instead of telling him.

"But once this stationary effect, this sound, was created, it was ready to have other things added to it. The sound itself can only hold interest for a certain length of time. Then you have to make certain changes within that sound; you have to make personal use of harmonies rather than work with the traditional ones; there has to be more movement in the melody; more dynamics; more syncopation; speeding up of the rhythms.

"For me, I had to make those changes, those additions, to sustain my interest in the band, and I started to as soon as I joined. I began to add from my background in jazz, and that's where the jazz influence began to be intensified."

The next addition Thornhill made in modern band instrumentation was the tuba.

"In the old days," Gil explains, "the tuba had been used mainly as a rhythm instrument. The new concept with Thornhill started when Bill Barber joined the band, around the middle of 1947 or in 1948. Claude deserves credit, too, for the character of the sound with tuba added.

"But as I said, things had to be added to the sound. Claude gave me a fairly free hand, and our association was a good one until he began to feel there were elements being left out of his music that he wanted in there and that elements were being added that he didn't want in there.

"I had been with him from 1941-42. Then came the war, and when he reorganized, I was with him again from 1946-48. My final leaving was friendly. The sound had become a little too somber for my taste, generally speaking, a little too bleak in character. It began to have a hypnotic effect at times. The band could put you to sleep.

"AN EXAMPLE of the variation in our thinking was the tuba. He liked the static sound of the tuba on chords. I wanted the tuba to play flexible, moving jazz passages. He liked a stationary effect so much in fact, that if he could have had his way, I think he would have had the band hold a chord for 100 bars with him compensating ably for the static effect with the activity of his piano. You see, the static sound of the orchestra put the demand for activity on him.

"And carrying his feeling for sound further, Claude has the best sound on piano of anyone I know. I know it's a mechanical instrument and yet it can sound so different when he plays it; the sound has a foundation when he plays. And he can feel a piano, allow for differences in different pianos."

Gil returned to the jazz aspects of his work with Thornhill, saying, "I wrote arrangements of three of Bird's originals, *Anthropology*, *Yardbird Suite*, and *Donna Lee*. And I also got to know Charlie well. We were personal friends, and were roommates for a year or so. Months after we had become friends and roommates, he had never heard my music, and it was a long time before he did."

(Gerry Mulligan explains: "What attracted Bird to Gil was Gil's musical attitude. How would I describe that attitude? 'Probing' is the most accurate word I can think of.")

"WHEN BIRD did hear my music," Gil continued, "he liked it very much. Unfortunately, by the time he was

ready to use me, I wasn't ready to write for him. I was going through another period of learning by then.

"As it turned out, Miles, who was playing with Bird then, was attracted to me and my music. He did what Charlie might have done if at that time Charlie had been ready to use himself as a voice, as part of an overall picture, instead of a straight soloist."

Gil's influence worked in other ways as a corollary to the Davis Capitol ses-



Claude Thornhill
The Best Sound

sions and to his writing for Thornhill. "I was always interested in other musicians. I was hungry for musical companionship, because I hadn't had much of it before. Like bull sessions in musical theory. Since I hadn't gone to school, I hadn't had that before.

"I got to know a lot of the writers, and I used to recommend my musical friends to Claude as arrangers—men like Gerry Mulligan, Johnny Carisi, Gene Roland, and Tom Merriman."

It was during this '46-48 period, incidentally, that among Thornhill's sidemen were Lee Konitz, Red Rodney, Rusty Dedrick, Roland, Louis Mucci, and Jake Koven, whom Evans describes as "a very good trumpet player in the Louis Armstrong tradition with his own voice—there aren't many of those left."

EVANS WAS ASKED what he thought his influence had been on the development of Mulligan.

"I don't really know," Gil replied. "We got together often; we were musically attracted to each other. Gerry, John Brooks, John Carisi, and George Russell, and I. The way we influenced each other was not of much importance. I feel we kept our own individuality through having each other as musical colleagues, rather than by having a common platform or working alone.

"As for the influence of Claude's band, its sound and writers, I would say that the sound was made ready to be used by other forces in music. I did not create the sound; Claude did. I did more or less match up with the sound the different movements by people like Lester, Charlie, and Dizzy in which I was interested. It was their rhythmic and harmonic revolutions that had influenced me. I liked both aspects and

put them together. Of course, I'm not the only one who has done that. Those elements were around, looking for each other.

"Jazz musicians had arrived at a time when they needed a sound vehicle for ensembles, for working with larger bands, in addition to the unison playing between solo work to which they were accustomed.

"THE POINT WAS," Evans went on, "that an interdependence of modern thought and its expression was needed. If you express new thoughts and ideas in old ways, you take the vigor and excitement out of the new thoughts.

"For example, Miles couldn't play like Louis because the sound would interfere with his thoughts. Miles had to start almost with no sound and then develop one as he went along, a sound suitable for the ideas he wanted to express. He couldn't afford to trust those thoughts to an old means of expression. If you remember, his sound now is much more highly developed than it was at first.

"Getting back to Claude, the sound of the Thornhill band became common property very fast. And all of us writing for the band at that time used it in our individual manners; some made more use of the sound than others.

"The idea of Miles' little band for the Capitol session came, I think, from Claude's band in the sound sense. Miles had liked some of what Gerry and I had written for Claude. The instrumentation for the Miles session was caused by the fact that this was the smallest number of instruments that could get the sound and still express all the harmonies the Thornhill band used. Miles wanted to play his idiom with that kind of sound.

"Miles, by the way, was the complete leader for those Capitol sides. He organized the band, sold it for the record contract, and for the Royal Roost where we played.

"I remember," Gil says grinning, "that original Miles band during the two weeks we played at the Royal Roost. There was a sign outside—'Arrangements by Gerry Mulligan, Gil Evans, and John Lewis.' Miles had it put in front; no one before had ever done that, given credit that way to arrangers.

"THOSE RECORDS by Miles indicate," Gil said, "what voicing can do, how it can give intensity and relaxation. Consider the six horns Miles had in a nine-piece band. When they played together, they could be a single voice playing a single line. One-part writing, in a way. But that sound could be altered and modified in many ways by the various juxtapositions of instruments. If the trombone played a high second part to the trumpet, for instance, there would be more intensity because he'd find it harder to play the notes. But you have to work these things out. I never know until I can hear it.

"After those records, what we had done seemed to appeal to other arrangers. There was, for one thing, a lot of tuba-type bands. I'm glad for Barber's sake, but I think it was overdone. It was done sometimes without any definite meaning except to be 'traditional.' It got to be traditional awfully fast to do a date with French horn and tuba."

(This is the first of two articles)



The Bob Davis quartet with Georgie Hormel of Zephyr Records. Left to right: Dave Karr, baritone, tenor, and flute; Bill Blakkestad, drums; Stewart Anderson, bass; Bob Davis, piano, and Hormel.

Davis Hatched From Polka Egg

By Leigh Kamman

"I CAME OUT of the egg of polkas and hatched my swing playing with musicians who were setting the pace in jazz," says Bob Davis.

"Then on through the years, I increased my technical knowledge and still retained the swing. My main concern now in jazz is to have a hard-swinging group."

Davis' jazz, from Golden Valley, Minn., is modern in concept and almost throws the cool to the north wind that whirls around the Point Supper club in the suburb of Minneapolis, where the Davis quartet plays.

Organized in 1952, the Davis quartet developed with emphasis on individual expression, much of which is evident in Zephyr LP 12001 G, *Jazz from the North Coast*.

The LP showcases only basic Bob Davis. At the Point, fans sometimes get the feeling that Basie, Gillespie, and Parker are mirrored here compactly—sometimes humorously. The Davis platform is "execute but swing." The character of the unit builds around flute, baritone, tenor, piano, bass, and drums.

"IT ISN'T highly arranged," Davis comments. "We strive for a full sound without honking and wailing. Dynamics are an important factor."

Particular vehicles for dynamics, *Manteca* and *Jumpin' at the Woodside*, offer a contrast between swing and the contemporary idiom. The Davis quartet nightly sessions are mindful of New

York's Down Beat club-Monte Kay era. Minneapolis *Star* columnist Cedric Adams reported, "The Bob Davis quartet plays jazz seldom heard in these parts. Listeners sit absolutely enthralled."

Audiences in the Twin City area, in most instances, are appreciative but undernourished. But since the advent of the Maw brothers, Dick and Don—who manage the Davis group, produce jazz concerts, and broadcast jazz—the Davis combo has good, general acceptance.

The group's personnel presents an interesting pattern of backgrounds. Davis began playing with polka bands around Litchfield, Minn., and later received road seasoning with the bands of Herbie Fields and Johnnie (Scat) Davis.

Bassist Stewart Anderson piloted C-47s and B-24s over Europe in World War II. He played with Johnny Bothwell's last band on an ill-fated tour and financial fiasco. Currently, Anderson divides his time between bass and the staff of Columbia Heights high school, Minneapolis, where he teaches speech, English, and dramatics. It is Anderson's precise and sensitive musicianship that unites the group.

Drummer Bill Blakkestad, who also played on the Bothwell tour, has worked everything from the local club circuit to burlesque. His family was musical, and for years the name Blakkestad has been an important one in Minnesota music circles.

DAVE KARR, the cosmopolite of the group, was born in Vancouver, British Columbia, and grew up in London and New York. His father, Harry, played lead alto with Ambrose for many years.

Dave developed his jazz in Sonny Dunham, Bernie Mann, and Boyd Raeburn bands before moving to Minneapolis with his family in 1952. His work on flute, baritone, and tenor produce vital color, volume, and shading. Karr lays down a pure flute performance that has been known to prompt applause from men of the Minneapolis symphony orchestra.

Leader Davis indulges in a touch of the sensational backed with a demanding style and a rapid flow of ideas. Through the pure, inimitable sounds of Art Tatum—through emulation of whom Davis admits he taught himself—are evident in his playing, his tastes are at times garnished with Erroll Garner. But whether he plows or ripples to his desired effects, he nevertheless maintains a dramatic, definitive intensity.

The quartet uniquely unites the mainstream of modern jazz with what always has been the main concern of its predecessors, basic, earthy swing.

A recent shakedown cruise with Chet Baker, Art Blakey's Jazz Messengers, Chris Connor, and Ralph Sharon on a *Modern Jazz of 1957* concert series helped to deliver the last blows against group inhibitions. The Davis quartet is a good bet for the national jazz circuit.

Mosse Grows

A Warm, Fluent Chicago Tenor Saxist
Is Finally Being Heard After Long Struggle

SANDY MOSSE is a 27-year-old tenor man, perceptive and expressive, with appreciable potential as a jazz musician.

Until he joined the Chubby Jackson quintet recently, this potential had been more struggle than realization.

For a few years, a good many musicians have felt that Sandy is one of the most eloquent tenor men in jazz. However, this respect has been relatively meaningless because of a lack of opportunity and recognition.

Sandy has much to say. Some of it is reported herewith. Most of it is voiced through his disciplined, creative tenor sound.

THE BEGINNING of Sandy's career in music coincided with his arrival in Chicago, from Detroit, at the age of 11.

"I began with clarinet," he recalls. "Buck Wells, who played solo clarinet with Sousa, was my most influential teacher. Then at Chicago's Sullivan high I met Lou Levy. Lou was a classmate during those years. He saw musical talent in me and fostered it."

Together, Lou and Sandy worked in Jimmy Dale's band, later with Jay Burkhart's group.

"We were fascinated by what Bird and Diz were doing," Sandy remembers, "and Lou, Jimmy Raney, and I, made a point of listening to as many of their sides as possible."

AFTER STUDYING clarinet for 10 years, and alto for three, Sandy decided to turn his attention to the tenor. It happened in 1950.

"I didn't like the clarinet at all, despite those years of sticking with it," he says. "I didn't care for the sound. I finally realized that the tenor sound was just right for me, just what I was seeking."

In 1951, he took his new-found instrument and headed for Europe, seeking musical rebirth, opportunity, accomplishment.

The European experience proved satisfying in many ways.

"Shortly after I arrived in Paris," he says, "I met Wally Bishop, who had been drummer with Earl Hines. Wally had a small group and was planning to tour the continent with it. I joined it and had the ball of a lifetime. We played in a good many countries, throughout Europe. And we were a part of two exhilarating concerts Diz put on over there."

In December, 1952, Sandy married his Dutch wife, Clara, whom he met in Amsterdam.

"A few months after we were married, I returned home, to spend six months with Woody," he notes. "It was a vital experience, but I had developed an intense affection for small groups and Europe."

THIS FONDNESS led him to return to Europe, in 1954. He spent most

of this trip in Sweden, playing four months of one-niters, with a group composed of Dutch jazzmen.

While in Europe, he participated in several record sessions. His lucid tenor can be heard on *Modern Sounds: France*, with Henri Renaud's All Stars (Contemporary 10" LP C2502). He's on *Blue Star Jazz* (Blue Star 6831) with Renaud's group, too, plus some sides cut by the Saturn label in Europe.

Last year, he participated in the small group which is heard on the reverse side of Bill Russo's ballet, *The World of Alcina* (Atlantic 12" LP 1241). He can be heard on four of the seven Russo group tracks.

The most important development on records since he returned from Europe occurred last fall, when he signed an Argo recording contract, calling for three sessions within the first year. The first product of this association was released recently, Argo LP 609, *Chicago Scene*, featuring Sandy, Ira Shulman, and Eddie Baker.

Sandy's most fortunate musical alliance is his association with Chubby Jackson's new quintet, at the Cloister inn in Chicago since early March. It means a steady job, something somewhat rare in recent years.

It also means an end to a period of playing in relatively insignificant neighborhood clubs. It provided Sandy with the opportunity to be heard within a group of accomplished jazzmen.

TODAY THINGS are looking up, giving Sandy a chance to create most of the time, instead of on a part-time

Next Question

London—Geoffrey Johnson Smith, interviewer on BBC-TV's *High-light* program, accosted guest Eddie Condon with the question: "As one of the leading jazzmen in the world, do you think it is art?"

"Do you mean," Condon furrowed his brow, "the world, or jazz?"

Later in the program, Johnson asked: "Is this modesty that prevents you from having solos?"

"No," said Condon bluntly, "just lack of talent."

Still later, the slightly groggy Johnson tried this one: "Whenever I see jazz musicians like yourself play, they always seem to be smiling, but I have a nasty suspicion that some of it is a bit forced. Are you always happy?"

"Well," Eddie clarified, "there is a thing called 'mail-order-house personality,' and I just don't have no credit with those people. They don't answer my letters."



(Don Gold Photo)

basis. He reads and listens, too, from Bartok and Hindemith to Al Cohn and Zoot Sims. But he separates the realm of classical music from the world of jazz.

"Classical music, I believe, is distinctly apart from jazz," he says. "I think it's an entirely different idiom. I don't associate it with jazz."

He's vigorously concerned with jazz, from Bolden to Macero. He says he feels he may be able to contribute to its growth, as a writer and musician, adding, "I'm going to study writing seriously. I feel I have a melodic sense and that I'd write melodically. I'm anxious to see if I can write well. I want to contribute to the growth of the art. Jazz may be at a peak now, in some respects, but it's still below its potential."

"Too many of the younger jazzmen are narrow-minded. They're clique-minded. They turn ears down on all the sounds outside their own group."

"If a man swings, that's all that should count. Every man tells his story in his own way. A broad perspective is necessary to appreciate good jazz of any form or school."

HE DIGS A good many musicians.

"Al Cohn is the epitome of tenor players," he says, "he's the finest. Zoot and Herbie Steward are fine, too. And Pres is the daddy of 'em all. All those sides he made with Basie were so far ahead of their time. And Johnny Andrews, a Washington, D.C., tenor man, is too much. The last time I heard him he played so crazy he could scare everyone right out of this country."

Although his position with the Jackson quintet is secure and satisfying, Mosse, like many sensitive Americans who have been enveloped by a European influence, thinks of the continent.

"Yes, there are moments when I think of Europe and the respect that the jazz musician inspires over there," he says. "No musician is a freak there. He's an artist, with something to say and an audience to say it to. I'm looking forward to finding that kind of atmosphere here."

—gold

why fidelity?

By Michael Levin

ACCORDING TO THE April 4 *Beat*, only two critics, Masters Feather and Ulanov have led the good fight for modern jazz. Also Bernard Peiffer is now to be considered as Art Tatum's successor, according to Ulanov.

I regard both statements as possessing a considerable measure of error and accordingly rise to do battle. Ulanov, who once told me on Art



Ford's air show that Ravel was a second-rate, romantic hack composer (I quote), we review in a moment. First, to Leonard's bit of back-patting.

"At least 90 percent of the most influential critical and historical writing on jazz was in the hands of the so-called moldy figs (in the 1940s), men who had nothing but contempt and abuse not only for Gillespie, Parker, and other newcomers who were struggling against bitter odds, but also for every other form of post-New Orleans jazz."

"The only two critics who fought actively and continuously against this attitude were Barry Ulanov and another writer, initials L.F., both of whom were at that time editing *Metronome* and trying to present the modernist case . . ."

I am getting a shade annoyed at the attitude of these two gentlemen that they singlehandedly presented the world with Dizzy Gillespie, Charlie Parker, et al. In the first place, I was running the New York office of *Down Beat* at the time of which Leonard speaks, so he is taking a swipe at the *Beat* and me.

THE FACTS ARE these: when Dizzy and Bird first started to click, a good many of us were not there to act as Greek chorus to Leonard and Barry because we were off fighting a war which was so impolite as to occur at that time. Even so, the *Beat's* office was being handled by Frank Stacy, who though not a musician, wrote a number of quite pro-bop pieces if my memory serves me correctly.

And to say that 90 percent of the critics were opposed to *everything* after New Orleans jazz is patently ab-

surd, to say the least. Leonard did this once before, in 1946 when RCA Victor put out an Esquire Hot Jazz album where the notes, written by Leonard, said that he was the *only* critic who could practice what he preached. Feather later apologized in *Metronome*, admitted that there were other writers who were perhaps even a shade better than he as musicians, and stated that he hadn't seen this section of the notes. Well—we let it go at that.

My point in raising this squabble is this: Leonard and most particularly Barry did certainly fight very hard for bop. But they were just as bad in their way as were the moldy figs. Bird was a marvelous musician—but he had a host of imitators who couldn't blow their noses. All they knew were the changes to *Indiana* and *How High the Moon*. Tone, dynamics, shading, reading—all these things meant nothing to them. Feather and Ulanov didn't have to try to use some of these kids on studio sessions, as I did, and take twice as long because of their ineptness.

PERHAPS YOU DON'T remember the days when, for Barry, Lennie Tristano, John LaPorta, and a few others were the only persons making any significant contribution to jazz. That kind of thing was just as ridiculous as some of the fig statements Leonard quoted.

How the devil can you expect balanced performances, a broad versatility and a constantly expanding range from musicians if the men who write about them are this limited, this doctrinaire?

Down Beat, both under Stacy and later when I got back, tried to show all the good that was present with bop, at the same time demanding that its adherents pick up on a few of the advantages inherent in the tradition of musicianship which had been established.

Today and for the last five years, that, of course, has been happening. It would have happened faster if the figs hadn't been so moldy, and Barry and Leonard among others such utterly blind fanatics.

Take for example Peiffer. I recommend to you the piece on pianists in the midmonth March edition of the *Saturday Review* by Whitney Balliet. He writes in some detail on a point that has bugged me for a long time: the tendency on the part of the "hard" school to "blow" piano.

A piano is *not* a horn. It deserves playing, not merely blowing. Even in so horizontal a school as Bach, the harpsichord was not treated as a series of parallel fiddles but written for as it deserved. Even Schweitzer, who feels that Bach wrote primarily in string phrases, concedes this.

MY GREAT complaint with too many present pianists is that they have not the wilfully restrained left hand of a Bud Powell, as Whitney notes, but complete lack of the co-ordination and flow of ideas to make the

left hand a useful piano appendage. The piano is written for two hands, 10 fingers, not merely a series of ideas which could just as easily be rendered by alto.

Now returning to Peiffer, Ulanov says he has a virtuoso style, a virtuoso technique, and a virtuoso personality.

Fast the man is, and in both hands. Style? This I don't either see or hear. Listening to him at the Composer the other night, another musician and pianist said, "You know, that man lets his hands run away with him. You'd never know he had any head let alone any heart."

Quite true. Barry is following in his Tristano tradition of picking musicians who are technically skilled but as cold as frozen food. Peiffer's tone is shallow, percussive, and constantly the same. Phrases pour forth in a constant, unedited stream that end up merely being chaotic rather than having any rhyme, reason, or rhythm. And if he swings, then I have lost all understanding of the sense of the term. It was always my understanding that you couldn't constantly force phrases and swing.

His playing is precise, spidery, and attenuated. It is schooled but shallow, cool but unconsidered in its cumulative effect.

NOW WHY BOTHER quarreling with Barry on this point?

Because it seems to me time that the writers in this business arrived at some basic concepts on which they agreed. Either a piano is a piano or it isn't. Either a pianist must be more than a florid reed player or not. Either piano tone is important or tone ceases to be a considered issue. Either restraint and control are important elements in solo playing or mere facility becomes paramount.

Whatever the outcome, it is time that these points were given thoughtful, useful answers for the thousands of young musicians who read the *Beat*. This is no question of whether Ulanov or I am right. This is neither cogent nor particularly fruitful as a point of issue. What is important is that a basic frame of reference and standard of choice has to be agreed on or jazz writing will continue at the same relatively nonuseful level it has been at for two decades.

Johnny Mehegan is going to do a series of pieces on five outstanding jazz pianists for the *Beat*. Perhaps in discussing these, we can arrive at some clear points of consideration and departure. John at least is usually clear, concise, and to the point, whether you agree or not.

In the meantime, Leonard should be writing 500 times on the blackboard: "90 percent is a nasty number, and I shouldn't use it."

Substitute?

London—Upon their arrival in England, Frankie Lyman and the Teenagers asked an interviewer if there were any horror films showing in London.

"Several," said the English newsman, "but why not try a British musical?"

Crash Program

New York—Request Records has issued a new LP of compositions describing the sights and sounds of the stock market. Title of the set is *Musical Portraits of Wall Street*, and some of the tunes are *Opening Bell Polka*, and *Risk and Reward Rhumba*.

How about *Sell Short Calypso*, *1929 Stomp*, or *Bull and Bear Tango*?

counterpoint

By Nat Hentoff

Notes Between Sets: Another musician of inventive individuality who is overlooked by the record companies is pianist Ken Kersey, currently existing at the Metropole . . . The most enjoyable and stimulating evening I've spent in a club in some months was at the Cafe Bohemia during Roy Eldridge's stay there. Men like



Roy and Coleman Hawkins and Ben Webster should be overwhelmed with club offers if musical criteria were the deciding factors, but they're not. The jazz audience as a whole is still an adolescent one when a man like Webster has to scuffle for

work.

New York finally has a no-cover, no-minimum place where you stand at a bar, have one beer at a reasonable price, and listen to some unfettered jazz. It's the Five Spot on Cooper square a couple of blocks down from Cooper Union. The room is valuable in that it gives hearing room to new men like Dave Amram, Cecil Taylor, Steve Lacy, and Valdo Williams, a strong modern pianist with his own voice who's ready to record . . . Lacy, the first musician I've heard who makes the soprano sax meaningful in a modern idiom, has been forced to take a day job until the music scene opens more for him. He's another the jazz affair men ought to spend more time on.

J. J. Johnson's quintet is finding bookings tough, but the Australian jugglers go on and on. It's not the fault obviously of the latter group that J.J.'s combo hasn't equaled the success of musically inferior units. It's the jazz audience again, which in general isn't nearly as hip in the modern field as it believes itself to be, and its ignorance of pre-Kenton jazz, again in general, is appallingly monumental.

The remarkably energetic Harry Dichter whose work in musical Americana has been mentioned here before has two new valuable collections. One is a handsomely printed *Pictorial Biography of the First Editions of Stephen C. Foster*, 10x14 reproductions of the original title pages, many of them illustrated, and some in color.

I get more kicks out of pictorial American history via sheet music than I do from Currier and Ives. Dichter's other large new project is the printing of full-size facsimiles of covers and music of first (or first-known) editions of historic American songs. There are 100 now, including an 1814 first edition of *The Star-Spangled Banner*; the original 1830 *Jim Crow* minstrel song; a 1798 *Ladies Patriotic Song*, and an 1876 tune with text by Mark Twain. They're available singly at \$1. For details, you can write to Dichter at 5458 Montgomery Ave., Philadelphia 31, Pa. Among other things, the songs provide a highly informal social history of

America, like *Since My Daughter Plays on the Typewriter* of 1889.

I'm not usually attracted to science fiction, but I was entertained—and oddly moved—by Chad Oliver's *Didn't He Ramble* in the April *Fantasy and Fiction*. It's unlike any other jazz short story you've ever read . . . Chess has two more Muddy Waters singles, Nos. 1612 and 1652. When are they going to put out an LP by him? In fact, labels with blues singers like Lightning Hopkins, Muddy, and B. B. King might be surprised at the market, especially abroad, for relatively authentic blues LPs.

Mort Fega of WNRC, New Rochelle, N.Y., is now the key jazz disc jockey in the New York area. His *Jazz Unlimited* is on Saturday from 1 to 3 p.m. on 1460 AM and 93.5 FM. Except for Mort, John Wilson's Monday half-hour on WQXR, and Mutual's excellent series of two-hour Saturday jazz remotes, *Bandstand U.S.A.* from 8 to 10 p.m., jazz is in a comatose state on New York radio. The only New York pop disc jockey I've heard with taste

IF YOU'D BEEN IN the Club Roc-Mar, Schenectady, N. Y., on a recent balmy March afternoon, your ears would have rung with a fine sound, a sound born of protest



produced by professional musicians of the Schenectady area, who since last summer have been in rebellion.

They rebel against the demise of the band business and the prevalence of the rock 'n' roll disease. These musicians are known as the Headliners, and their first public appearance in concert was titled *Classics in Jazz*.

There was plenty of nostalgia in the tunes played, but more important was the swinging modern arrangements and the execution of the tunes.

There were fresh treatments of *Skyliner*, an old Charlie Barnet favorite; Stan Kenton's *Opus in Pastels*; *Man with a Horn*; *Jump for Joe*; Duke Ellington's *Solitude*; *Early Autumn*; *Ladybird*; *Moonlight in Vermont*, and even worthwhile jazz arrangements of *Woody Woodpecker* and *Rhapsody in Blue*.

MOST OF THE afternoon's arrangements were contributed by Bill Pearson, a trombonist, of Schenectady and a onetime sideman with Tony Pastor and Hal McIntyre.

Other arrangements were furnished by Woody Herman (*Stompin' at the Savoy*), Kenton, and a student at Potsdam State Teachers college, Potsdam, N.Y., who offered a fetching arrangement of a tune he had written called by the band *Paul's Tune*.

For the most part, the arrangements were in dance tempo with solid, well-integrated ensembles and outstanding solo work by Ronny Partch, trombone; Doug Sager, bass trombone, and Phil

and a musical background that shows is Bill Williams of WNEB.

For me, Jackie Paris is easily the best young modern jazz singer, and it's long past time he received a consecutive series of breaks . . . The last of Dave Broekman's *Music in the Making* series of concerts at Cooper Union had works by Bob Prince, John LaPorta, Michael Colgrass, Teddy Charles, and Teo Macero. We are all indebted, I feel, to Broekman for giving jazz and young classical writers a chance to be heard and to hear others, and it would be a very serious loss if there are insufficient funds next season for more *Music in the Making* experiences . . . A definitive discography of Charlie Parker is being compiled by Erik Widemann, an exceptionally competent European critic. He asks: "Would those possessing Dial 78-rpm records featuring Parker please send me details of titles, release numbers, and master numbers plus takes (the latter as given in the wax, not on the label)." He's at 7 Frederik VIs Alle, Copenhagen F, Denmark.

the hot box

By George Hoefer

Pratico, trumpet. The vocals were by Gloria Vee, who has appeared with such jazz stars as Bill Harris, Flip Phillips, and Don Elliott.

Sixteen Schenectadians, all of whom have played professionally, make up the band roster. They are Phil Pratico, Ken Hopkins, Anello Pepe, Steve Bobik, trumpets; Bill Pearson, Thomas White, Doug Sager, trombones; Carman Nacco, Lew Petteyes, Hermie Fredericks, Hal Murtaugh, John Marcella, saxes; Chet Patts, piano; Dino Cimino, bass; Steve Tessitore, drums.

Frank Mullen, WSNY disc jockey, announced the three-hour program.

Because of the condition of the band business, all the musicians are working in other fields: accountant, Kope; printer, Bobik; schoolteachers, Pratico, Pearson, Sager, Petteyes, Partch; department store manager, Pepe; post office worker, White; General Electric employee, Nacco, Murtaugh; Knolls Atomic Laboratory employee, Patts; music store owner, Fredericks; college student, Marcella; owner of business, Tessitore, and manager of a fashion shop, Miss Vee.

THE BAND MEETS once a week for rehearsals, and the proceeds from the March concert, attended by more than 500 fans, are to be spent for uniforms, to help build up the band library (which started with three arrangements and has now grown to 25), and for rent on a permanent rehearsal hall.

The boys call their venture a jazz workshop. If every community had a similar project, organized by trained musicians who are unable to play regularly, there would be a chance to "bring back the bands."

Most of the Headliners are graduates or have attended music schools. It would be great to see the band business revive in this Anno Domini (Fats) era when many youngsters are becoming cognizant of rhythm.

music in review

- Jazz Records
- Popular Records
- Tape Recordings

- Bindfold Test
- High Fidelity
- Jazz Best-Sellers

- In Person
- Radio-TV
- Films

popular records

HARRY BELAFONTE

There are 11 folk songs collected in *An Evening with Belafonte* (RCA Victor LPM-1402), and they cover a wide range of language and emotion. Harry sings in French (*Merci Bon Dieu*), Hebrew (*Hava Nageela*), Spanish (*Cu Cu Ru Cu Cu Paloma*), and with a Cockney accent (*The Drummer and the Cook*). The emotional range covers the comic (*Drummer*), the swinging (*When the Saints Go Marchin' In*), and the tender (*Once Was and Danny Boy*).

There are moments of rare beauty in this set, notably the deeply stirring *Once Was*, the moving *Danny Boy*, the haunting *Come, O My Love*, and the pretty Calypso songs, *Mary's Boy Child* and *Eden Was Just Like This*.

Harry seems able to adapt himself to any song. Listen to the manner in which he propels *Saints* rhythmically by making the title word *In* a two-syllable word—*In-na*. And although he sounds a bit more at home singing in his own tongue, he is capable of creating a feeling in the foreign songs which communicates their essence. There is also sensitive guitar backing by Millard Thomas and Frantz Casseus, as well as admirable orchestral backgrounding by Will Lorin. This is a collection for fruitful repeated playing. The sound is excellent, and the cover picture of Belafonte is stunning. (D.C.)

EARL COLEMAN

Baritone Earl Coleman, who sang with Charlie Parker and other groups in the bop and postbop era, is back on the recorded scene with an entry called, *Earl Coleman Returns* (Prestige 7045). The rich, resonant baritone is reminiscent of early Billy Eckstine, with whom Coleman traveled and, on occasion, filled in for. There's an edge in the voice now, a bite that makes it quite authoritative, even on the ballads.

Earl sings *Say It Isn't So*; *Reminiscing*; *Social Call*; *It's You or No One*; *Come Rain or Come Shine*, and *No Love, No Nothin'* accompanied by a group including Art Farmer, trumpet; Gigi Gryce, alto; Hank Jones, piano, and Oscar Pettiford and Wendell Marshall, bass. Jones, Gryce, and Farmer have some fine spots of blowing on nearly every track.

Coleman is at his deep-voiced best on *Say It Isn't So*, *Reminiscing* (written by Gryce and John Hendricks), and *Social Call*. (D.C.)

ELLA FITZGERALD

There are 34 fine songs in *The Rodgers and Hart Song Book* (Verve-

MGV-4002-2), and reviewed under any category, they would rate a ringing five stars.

Ella sings with a rhythm section, a small group, a big band, and a full-size orchestra with strings. There are some really striking performances of R-H songs that have been done and done again in recent years, plus others too rarely done these days. Among them are lyrical versions of *Blue Room*; *A Ship Without a Sail*; *I Wish I Were in Love Again*; *Here in My Arms*; *Wait Till You See Her*; *Have You Met Miss Jones?* (done here as *Sir Jones*); *You Took Advantage of Me*; *I Could Write a Book*; *Isn't It Romantic?*; *Ten Cents a Dance*; *There's a Small Hotel*, and *Dancing on the Ceiling*.

Ella can turn a comic verse, too. Dig her on *To Keep My Love Alive*. The album is beautifully paced, with the mood varying from bouncy and sly to warm and romantic.

This two-record set proves, among other things, that Ella is simply a great vocalist. The polish she applied to these songs and the challenge they posed in range of voice and interpretation could hardly be met by anyone less an artist than she. The usual compliments must be given to music director Buddy Bregman, for the fine backings, and Norman Granz, who made it all possible.

One final thing: the material herein is constantly alive, and of a consistently high caliber. Only when you hear in one big cluster all these remarkable melodies by Richard Rodgers do you realize what a towering figure he is on the popular music scene today. And Larry Hart's now cute, now whimsical, always happy lyrics have never quite been matched.

This one is a must. (D.C.)

JOHNNY HARTMAN

Taste in capital letters is stamped on every track of this fine vocal album, *The Debonair Mr. Hartman* (Bethlehem BCP-6014). Hartman's rich, resonant baritone is a handsome instrument, and he knows how to use it very well, indeed. Four tracks are backed by a band including altoist Tony Ortega, tenor man Lucky Thompson, trumpeter Howard McGhee, and pianist Hank Jones. The remaining eight tracks are backed by a string orchestra conducted by Frank Hunter.

The band sides—*Blue Skies*, *Birth of the Blues*, *I Get a Kick Out of You*, and *All of Me*—are the bouncy tracks, with McGhee soloing happily on *Skies*, while Ortega noodles behind Hartman. The string sides—including superb versions of *I Could Make You Care*, *While*

We're Young, and *The End of a Love Affair*—are the ones which should acquaint Johnny with a very wide audience.

They're perfect for late night disc jockeys to program, they would make substantial singles, and they are all marked by ballad singing of high caliber with tasteful backing. Also in the set are *Tenderly*; *The Lamp Is Low*; *I'll Follow You*; *Stella by Starlight*, and *I Concentrate on You*. Hartman may find it rough sustaining the pace set by this fine collection. (D.C.)

TED HEATH

The somewhat misleading title, *Ted Heath's First American Tour!* (London LL 1564) is pinned on a collection of tunes with American place-names in them, rather than on a taping of some of the concert appearances made last year. The latter was handled on an earlier album, *Ted Heath at Carnegie Hall*, which deserved this title.

But, handle-bickering aside, there are some other American touches here as well as the place-name-tunes. There are low bows to Billy May and his sax sound (*I'm Comin'*, *Virginia* and *Carolina in the Morning*), Gerry Mulligan's group sound (the intro to *Charleston*), early Les Brown style (*Beautiful Ohio*), the feel of Basie (*You're in Kentucky*), and rock 'n' roll complete to the hoarse, high-note-ending tenor (*St. Louis Blues*).

The most satisfying track on the album is a glossy *Stars Fell on Alabama*, which features a moving, dirty-growl trumpet for a half chorus, then the whole section, or so it sounds, belting with more guts than we've heard in this band for much too long.

The sound, as usual, is superior. I suspect the linear notes were used at least once before. Maybe it's because they tell again about Ted's life and fail to note personnel and soloists. (D.C.)

THE HI-LO'S

Suddenly It's the Hi-Lo's (Columbia 12" LP CL 952) is the first LP for Columbia by this venturesome, extraordinarily professional vocal quartet that has gassed many musicians and has proved that large areas of the lay populace are much more receptive to musicianly quartets than they're given credit for.

The Hi-Lo's have been excellently recorded, and the well-tailored backgrounds are conducted by Frank Costello.

The Hi-Lo's are Gene Puerling, leader and arranger; Bob Morse; Clark Burroughs, and Bob Strasen. They form the most individual and often



wittiest quartet in the pop field. The unit is characterized by an unusually wide range, both literally and in the types of material it can successfully reanimate. The members have a strong, pulsating beat, and the voicings are often of rare interest for a quartet in this field.

Occasionally, the Hi-Lo's allow their delight in their own sheer resourcefulness to con them into tumbling acts where the effect is the goal rather than the means to a whole flowing performance. These larynx-flexings aside, however, the Hi-Lo's are the best among the post-Mills-Brothers pop vocal quartets. Among the titles are *Deep Purple*, *My Sugar Is So Refined*, *I Married an Angel*, *Love Walked In*, and *Basin Street Blues*. (N.H.)

FRANKIE LAINE

On *Rockin'* (Columbia CL 975), Laine sings a dozen tunes connected with him in the past with the old whip in his voice, but with a distressing tendency to repeat some vowel sounds several times, creating the effect of an abnormally wide vibrato. And it seems to me that the warmth and bounce which made the earlier versions of these tunes so popular is somehow lacking.

Frankie's *Black and Blue*, handled virtually as a jump tune, shows little understanding of the depth of meaning in the lyrics. Most of the arrangements were by Billy May, with Russ Case contributing *Rockin' Chair* and Paul Weston, who conducted throughout, arranger of *That's My Desire*, *West End Blues*, and *Give Me a Little Kiss*. Other tunes include *That Lucky Old Sun*; *Blue*, *Turning Gray Over You*; *Shine*; *Sunny Side of the Street*, and *That's My Desire*. (D.C.)

LARRY SONN

The Sonn horn is given an airing on *It's a Sonn Again* (Coral 57104), an LP marked by some swinging blowing on a dozen danceable arrangements by a band composed of a who's who in New York. Sonn was heard briefly, and muted, on his earlier LP, *The Sound of Sonn*. On this set, he blows lyric ballad trumpet on three of his own arrangements, *Prisoner of Love*, *I'm Glad There Is You*, and *Temptation*.

Among other solo participants in this romp are altoist Tony Ortega, trumpeter Nick Travis, tenor men Frank Socolow and Dick Hafer, trombonists Sonny Russo and Jim Dahl, and pianist Nat Pierce. Dig Ortega on *Why Don't You Do Right?* and on Duke Ellington's *The Sky Fell Down*. Also on the LP are *After You've Gone*, *King Porter Stomp*, Pierce's *The Roaring Fifties*, and *S'posin'*. (D.C.)

JO STAFFORD

Once Over Lightly (Columbia 12" LP CL 968) demonstrates again that the difference between Miss Stafford and most of her pop contemporaries is the difference between strident and/or lachrymose gimmickry on the one hand and superbly musical craftsmanship on the other.

Jo makes a supple, resourceful art of popular singing because she has the taste and the equipment. Her intonation is impeccable, her unforced but controlled sound is a Chivas Regal to

the ears, her time is right and pulses, and her intelligence awakens the lyrics. Fine, close-knit backing by the Art Van Damme quintet that enfolds her without stifling her. Too bad the liner didn't give their personnel. The program consists of 12 standards like *Foggy Day*; *Mine*; *Gypsy in My Soul*; *Autumn Leaves*, and *But Not for Me*. The sound is excellent. (N.H.)

BILLY TAYLOR - QUINCY JONES

My Fair Lady Loves Jazz (ABC-Paramount 12" LP ABC-177) consists of eight songs from the Loewe-Lerner score as arranged for medium-size ensemble by Quincy Jones. The participants are the Billy Taylor trio (Earl May, Ed Thigpen), plus Don Elliott, Gerry Mulligan, Anthony Ortega, Ernie Royal, Jimmy Cleveland, tuba player Jay McAllister, Jimmy Buffington on French horn, and guitarist Al Casamenti. Elliott triples on vibes, bongo, and mellophone. Ortega doubles on tenor and alto.

Despite the album title, it is more accurate to review this set on this page rather than in the jazz section. Jones' aim was to retain the character of these story-built songs while utilizing elements of the jazz language, but he accurately terms this a middle-of-the-road album. Except for Taylor's, most of the solos are quite short. The emphasis is on Taylor and a dynamics-sensitive ensemble. All the musicianship, collective and individual, is excellent, and Quincy's writing is pleasant and intelligent.

Somehow, however, like most middle-of-the-road ventures in any art, this project is more soothing than it is exhilarating, more polite than vitally imaginative, and maybe because of Shaw, it is no substitute by any means for the original cast album. As a complement, it's rather charming but not essential for either the Sardi's or the Cafe Bohemia set. But it may well appeal, as intended, to the in-between. (N.H.)

RANDY VAN HORNE SWING CHOIR

Swingin' Singin' (RCA Victor 12" LPM 1321) is as happily balling a choral pop set as has been released in many months. Rudy Van Horne writes for a hip, disciplined, ear-keen crew of 16 "as though they were the brass and saxes of a big band." He writes—and they sing—with wit, exuberance, and a fresh zest in the joy of postgraduate professionalism.

Former head of the Encores, a vocal quintet that traveled and recorded with Billy May, Van Horne reflects in his work some of Billy's kind of inside humor. And, occasionally, he emulates characteristic May ways of using sections. But Van Horne, as a writer for voices, is essentially his own man in creating vocal big-band walling, and I hope Victor commissions a series of LPs from him. It all swings, including several uncredited background musicians. Don't miss this one! (N.H.)

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ALBUM, CONTENTS

SUMMARY

Scott Joplin and anonymous pianists:

The Golden Age of Ragtime
(Riverside 12" RLP 12-110)

Stoptime Rag; Something Doing; Pineapple Rag; Euphonia Sounds; Kismet Rag; Weeping Willow Rag; Red Pepper Rag; Temptation Rag; Smokey Mokes; Black and White Rag; Pride of the Smokey Row; Pickles and Peppers; Powder Rag

Thelonious Monk: Genius of Modern

Music, Volumes 1 and 2
(Blue Note 12" BLP 1510, 1511)

'Round about Midnight; Off Minor; Ruby, My Dear; I Mean You; April in Paris; In Walked Bud; Thelonious; Epitaph; Misterioso; Well You Needn't; Introspection; Humph

Carolina Moon; Hornin' In; Skipper; Let's Cool One; Suburban Eyes; Evonce; Straight No Chaser; Four in One; Nice Work; Monk's Mood; Who Knows; Ask Me Now

Parker-Gillespie-Powell-Roach-Mingus

The Quintet: Jazz at Massey Hall
(Debut 12" LP DEB - 124)

Perdido; Salt Peanuts; All the Things You Are; Wee; Hot House; A Night in Tunisia

Tatum-J. P. Johnson-Hines-Sullivan

The Art of Jazz Piano

(Epic 12" LP LN 3295)

Tea for Two; Sophisticated Lady; Tiger Rag; Riffs; Feelin' Blue; After Tonight; Down Among the Sheltering Palms; A Monday Date; I Ain't Got Nobody; Can't We Get Together; There'll Come a Time When You'll Need Me; Breezin'

Lester Young: Blue Lester

(Savoy 12" LP MG 12068)

Ghost of a Chance; Crazy over Jazz; Ding Dong; Indiana; These Foolish Things; Exercise in Swing; Blues 'n' Bells; Salute to Fats; June Bug; Blue Lester; Jump, Lester, Jump; Basic English

The Master's Touch

(Savoy 12" LP MG-12071)

Crazy over Jazz (two takes); Ghost of a Chance; Ding Dong (two takes); Blues 'n' Bells (two takes); Indiana; Basic English; Salute to Fats (two takes); Exercise in Swing (two takes); Circus in Rhythm; Tush

And His Tenor Sax, Volume 1

(Aladdin 12" LP-801)

D. B. Blues; Lester Blues Again; These Foolish Things; Jumpin' at Measner's; It's Only a Paper Moon; After You've Gone; Lover, Come Back to Me; Jammin' with Lester; You're Driving Me Crazy; Lester Leaps In; She's Funny That Way; Lester's Be-Bop Boogie; S. M. Blues

And His Tenor Sax, Volume 2

(Aladdin 12" LP-802)

Sunday; Jumpin' with Symphony Sid; Sax-O-Be-Bop; No Eyes Blues; On the Sunny Side of the Street; Jumpin' at the Woodside; One O'Clock Jump; Easy Does It; Confessin'; East of the Sun, West of the Moon; Sheik of Araby; Something to Remember You By; Just Cooling

Elizalde-Hughes-Stone-Gonella-Chisholm,

et al.: A Scrapbook of British Jazz

(London 12" LP LL 1444)

Clarinet Marmalade; The Mooche; White Jazz; Georgia on My Mind; Rosetta; Royal Garden Blues; Jenny's Ball; Black and Blue; Afraid of Skeleton Jangle; Early Hours; Bobby Shafto

Charlie Shavers: The Complete

Charlie Shavers with Maxine

Sullivan

(Bethlehem 12" LP BCP 67)

Dark Eyes; Dawn On The Desert; Moten Swing; Story of The Jazz Trumpet; Rose Room; Flow Gently Sweet Rhythm; Molly Malone; If I Had A Ribbon Bow; Windy

Transcribed from piano rolls "that antedate all but the very earliest of phonograph records," these are 13 performances never issued before on records. Six are works of Joplin, either singly or in collaboration. Joplin himself is heard on *Willow* and may be on some of the others. There is a unique, multistrain grace and strength of structure in vintage rags when performed with conviction, as here. Clear sound and good historical background by O. Keepnews.

These two sets are the best over-all collection of significant Monk sides before his current Riverside work. First set has sides from mid-and-late-'40s (Ira Gitler's notes should have had exact dates). Among those present were S. Shihab, A. Blakey, G. Ramey, M. Jackson, I. Sulieman. Second LP has five from the '40s with the rest from the early '50s. Three of the latter have K. Dorham, L. Donaldson, L. Thompson, N. Boyd, and M. Roach. The other three contain Bags, McKibbin, Shihab, and Blakey. Most the originals are by Monk. Most are of themselves stabbingly fresh and unexpected, and they also document the influence in modern jazz of Monk as writer. His piano is also unmistakably his own. Note the stride in sections of *Thelonious*.

Two of the three 10" LPs (DLP-2, 4) previously released of the May, 1953, Massey Hall, Toronto, concert by this extraordinary quintet. (Bird is called Charlie Chan because of other contracts.) Some of the playing is uneven, but there is much of intense value, and the set is an important one. Original sound was inferior, and the remastering job is disappointing in that the originals are livelier. Bill Coss' notes are perhaps the most penetrating ever written for a liner.

A wonderful, timeless collection of three apiece by Art (1933); James P. (two from 1929, one from 1939); Earl (two of 1928, one of 1932), and Joe (1952). R. Allen, G. Sedric, and S. Catlett are on James P.'s *After*, and G. Wetling is with Sullivan on the three Waller tunes. The rest are solo. Art is magnificently orchestral and witty. James P. illuminates a range of roots; Earl thrills with "suspense and surprise," and Joe is full-blooded. A long, superb analytical set of notes by C. E. Smith.

The two Savoy albums are the products of three 1944 and one 1949 session. First album has sloppy notes, giving no dates and jumbling personnel. Second album has complete personnel. The four quartet titles have Basie, Green, S. Wilson, and R. Richardson. A Guarneri 1944 combo had H. D'Amico, B. Butterfield, bassist B. Taylor, D. Hall, C. Cole. In 1949, there were J. Drakes, J. Elliott, R. Haynes, L. Jackson, and J. Mance. *Circus in Rhythm* and *Tush* have the 1944 Basie band led by Earl Warren. There are variations in quality, but there's a lot of executive Pres with *Blue Lester* one of the best.

Aladdin absurdly omits all dates and personnel. Four were originally made for Philo in 1945 with V. Dickenson, D. Marmarosa, F. Green, R. Callender, H. Tucker. The rest come from a series of '46-'47 dates. Among the varying sidemen are Dickenson, H. McGhee, C. Counce, J. Albany, C. Hamilton, Callender, S. McConnell, G. Di Novi, C. Wayne, C. Russell, R. Haynes. Complete data in December, 1956, *Jazz Monthly* (England). Here, too, although there is some unevenness, there is more than enough of value to make these valuable records. N. Granz was a/r on the Philos. Record label of Side 1, Volume 2, lists the wrong tunes.

Through the Looking Glass. British jazz from 1927-'54, all derivative, some good of its kind (like the 1949 *Black and Blue*). There's a 1944 Shearing solo and some dusty recent revivalism. No British modern jazz unfortunately. Full personnel and dates. Interesting to compare transatlantic evolution.

The first three tracks feature Shavers' with H. D'Amico, B. Morton, K. Kersey, A. Bell and P. Francis. Track 4 has narration by Al Jazzbo Collins added. All are from *Horn O'Plenty* (10" BCP 1007). Last five tracks are from Period masters, (*Flow Gently Sweet Rhythm*, Period 1113) and feature Shavers with the original John Kirby orchestra: B. Bailey, R. Procope, B. Kyle, A. Bell and S. Powell. Maxine Sullivan sings *Molly and Ribbon* as only she can. A mixed offering, but worthy for the Kirby recreations.

Shelly Manne and his Friends

1 My Fair Lady
Contemporary 3527



2 Ella Fitzgerald
Sings Rodgers-Hart
Verve MGV-4002-2



3 Erroll Garner
Concert by the Sea
Columbia 883



4 Metronome All-Stars
Clef MG C-748



5 Ellington
at Newport
Columbia 934



6 Modern Jazz Quartet
at Music Inn
Atlantic 1247



7 Four Freshmen
And Five Trumpets
Capitol T 763



8 Ella Fitzgerald
Cole Porter Song Book
Verve MGV 4001-2



9 Ella Fitzgerald-Louis Armstrong
Ella and Louis
Verve 4003



10 Brubeck and J&K
at Newport
Columbia 932



Jazz Best-Sellers

Here are the 20 best-selling jazz record albums in the country. This biweekly survey is conducted among 225 retail record outlets across the country, and represents a cross section of shops, not just those which specialize in jazz.

11 Nat Cole After Midnight
Capitol T 782

12 Four Freshmen Four Freshmen and
Five Trombones
Capitol T 683

13 Dizzy Gillespie: World Statesman
Norgran MGN-1084

14 Stan Kenton In Hi-Fi
Capitol T 724

15 Duke Ellington
A Drum Is A Woman
Columbia CL 957

16 Gene Krupa-Buddy Rich
Krupa and Rich
Clef MGC 684

17 Chris Connor
He Loves Me, He Loves Me Not
Atlantic 1240

18 Sarah Vaughan
Great Songs From Hit Shows
EmArcy 2-100

19 Modern Jazz Quartet Fontessa
Atlantic 1231

20 Miles Davis Walkin'
Prestige 7076

jazz records

Records are reviewed by Nat Hentoff, Jack Tracy, Ralph J. Gleason, Don Gold, and Dom Cerulli, and are initiated by the writers. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Marvin Ash

NEW ORLEANS AT MIDNIGHT—Decca 12" LP DL 8346: *New Orleans; Blue, Turning Gray Over You; Black and Blue; Basin Street Blues; Search-Light Rag; Cajon Lament; 'Way Down Yonder in New Orleans; Ferdinand; Do You Know What It Means to Miss New Orleans?*
Personnel: Ash, piano; Alvin Stoller and Nick Fatool, drums; Ray Leatherwood, bass; George Van Eps, guitar; Matty Matlock, clarinet, Tracks 2, 4, 8, 12.

Rating: ★★½

A pleasant, relaxed set, especially when Ash gets moving on *Search-Light*, *Tishomingo*, and his own *Du A Ferdinand*. The rest of the tracks are pretty routine, with Matlock blowing tasteful clarinet and Van Eps glistening in solo spots, particularly on *Tishomingo*. The sound is brilliant, with plenty of presence. The packaging is attractive. (D.C.)

Nat Adderley

TO THE IVY LEAGUE FROM NAT—EmArcy 12" LP MG 36100: *Number 251; Sam's Tune; Bi-mini; The Fat Man; Sermonette; Jackie; The Nearness of You; Rattler's Groove; Hayseed.*
Personnel: Nat Adderley, trumpet; Julian (Cannonball) Adderley, alto; Junior Mance, piano; Charles (Specs) Wright, drums; Sam Jones, bass (cello on *Sam's Tune*). Al McKibbin replaces Jones on bass on *Number 251, Sam's Tune, The Fat Man, and The Nearness of You.*

Rating: ★★★★★

The title of this album seems to be some sort of intramural ploy, as though Bobby Shad were trying to one-up Norman Granz in irrelevant titles. The music, however, is neither irrelevant nor an overt attempt to be one up on anybody. It is a straight-from-the-heart swinging session in which delicacy may suffer but robustness of soul and the excitement of swing carry it all through extraordinarily well.

Quincy Jones refers to Cannonball as "the wholesaler dealer in funk." If this is true, a great deal of it has rubbed off on brother Nat and on the entire group. This is, except on the sides with McKibbin, the Adderleys' current group. Funk is the key to Mance's piano solos, to Cannonball's wailing statements and to the rank-chank of the rhythm section.

Nat is far from being an outstanding soloist in his own right, but placed alongside Cannonball, whom he grooves with, the end result is excellent.

Cannonball for his part, is such a tremendous music personality that he cannot be denied. He may speak in the tongue of Bird, but he speaks as an individual. He has the same ability to interject the blues feeling into anything (witness his second chorus on *Nearness of You*) and an ability to direct the group into a delicious groove, as particularly exemplified by Jerome Richardson's *Fat Man*.

There are numerous criticisms to be made of this album; there are fluffs galore, the bass sounds muddy, the cello on *Sam's Tune* seems to me to throw open the question of whether anyone but Pettiford should ever play jazz cello, and there is the entire subject, pro and con, of quoting.

But in any event, the glorious swinging freedom and the pure friendliness

of this group's music transcends all these minor points to make it a thoroughly enjoyable album.

There is a curious point about *Jackleg*. Written by ex-Gillespie trombonist Sam Hurt, it is a modern version of *My Daddy Rocks Me with One Steady Roll*, originally recorded by Jimmy Noone with Earl Hines or his alter ego on piano.

In the original version, Hines strove mightily to escape from the muddy waters of the down home blues idiom to a distillation of the blues. In this version, some 30 years later, Mance goes back to rent flat and Jook Joint. A curious thing. (R.J.G.)

Burrell - Byrd - Mobley - Richardson - Taylor - Waldron - Watkins

ALL NIGHT LONG—Prestige 12" LP 7073: *All Night Long; Boo-Lu; Flickers; L'il Hankie.*
Personnel: Kenny Burrell, guitar; Donald Byrd, trumpet; Hank Mobley, tenor; Jerome Richardson, flute; Art Taylor, drums; Mal Waldron, piano; Doug Watkins, bass. Richardson is also on tenor on *All Night Long.*

Rating: ★★★★★

The first side, more than 17 minutes, is devoted to the title number. It could well have been edited down since it's not all unalloyedly mesmeric. And part of Byrd's solo also might have been profitably recut. For the rest, it's good blowing, sustained by a vigorous rhythm section. The tenors have individual stories to tell; Burrell is invigorating; Waldron, as usual, repays close attention, and Richardson plays powerful flute, possibly the most consistently assertive flute in jazz. Some of the four-bar exchanges toward the end would not have been missed.

The three shorter numbers have a Byrd in better tonal shape with the above descriptions of the other soloists still applicable. If any one man comes through with particular honors on the LP as a whole, it is Burrell, who impresses me increasingly as the most important of the newer guitarists. He pulls the hat trick—solid, full tone; bracing ideas, and a no-nonsense, this-is-home beat. And the blues, furthermore, is a key part of his language.

The last three minor lines, two by Mobley and one by Waldron, are creditable. If the first side had been made into a duplex, the rating would probably have been higher. (N.H.)

Al Cohn

AL COHN QUINTET—Coral 12" LP CRL 57118: *The Lady Is a Tramp; Good Spirits; A Blues Serenade; Lazy Man Stomp; Ill Wind; Chloë-E; S-h-i-n-e; Back to Back; So Far So Good; Winter; I Should Care; Bunny Hunch.*
Personnel: Cohn, tenor; Bob Brookmeyer, valve trombone; Mose Allison, piano; Nick Stabulas, drums; Ted Kotick, bass.

Rating: ★★★★★

Since Sonny Lester took over as Coral's jazz director, this is the best LP he's released. Bob and Al have three originals and six arrangements apiece. The writing is tasty, economically inventive, and almost always is flowingly in context with the blowing sections. I found Cohn's *Winter* par-

ticularly worth remembering among the originals.

The essence of the set, however, is the soloing. Both Al and Bob, backed by a fine rhythm section, work successfully toward what Al describes in the notes as "originality with logic." Both have roots, especially in the Basie heritage. Both combine technical command of their horns with individual, consistently clear-thinking and strong-feeling voices. Both swing constantly. And what makes the LP a ball is that both obviously so dig each other's playing that they interweave in ensemble passages as if they were extensions of each other.

The rating would have gone all the way had it not been for Coral's insistence on 12 tracks "so the disc jockeys will play them." Strongly recommended anyway. (N.H.)

Buddy DeFranco

THE BUDDY DeFRANCO WAILERS—Norgran LP MGN-1085: *Cheek to Cheek; Let's Call the Whole Thing Off; Moonlight on the Ganges; Angel Eyes; A Fine Romance; Perfidia; How Long Has This Been Going On?; I Won't Dance; Sweet Blues.*
Personnel: Buddy DeFranco, clarinet; Harry Edison, trumpet; Barney Kessel, guitar; Jimmy Rowles, piano; Bob Stone, bass; Bobby White, drums.

Rating: ★★★★★

This may well be the best context in which DeFranco has ever been presented recording-wise. Group, with the same instrumentation and much the same sort of arrangements as Artie Shaw's *Gramercy 5*, has an ingratiating facade, excellent soloists, and a warm feeling of unity. In addition, Buddy is not saddled with the responsibility of being the only horn, as he has been with his road unit for years.

The tunes are pretty much standards and show songs, plus an Edison-sketched blues which is a reworking of about half a dozen familiar lines.

Ample blowing room is afforded for DeFranco's sterling clarinet, Kessel's down home, Christian like guitar, and Edison's hip-wiggling trumpet. Most of the solos are just the putting into different sequence a basic stockpile of ideas, but with him you don't mind it—he swings so.

Rowles, who plays piano for and with the rhythm section, again shows why his work is beginning to be talked about more and more. He also contributes some good solos without fuss or flourish.

A relaxed session that turned out excellently. (J.T.)

Duke Ellington

A DRUM IS A WOMAN—Columbia 12" LP CL 951: *A Drum Is a Woman; Rhythm Pura Te Dum; What Else Can You Do with a Drum?; New Orleans; Hay, Buddy Bolden; Carribee Joe; Congo Square; A Drum Is a Woman (Pt. 2); You Better Know It; Madam Zaji; Ballet of the Flying Saucers; Zaji's Dream; Rhumbop; Carribee Joe (Pt. 2); Finale.*

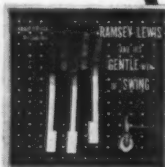
Personnel: Cat Anderson, Clark Terry, Ray Nance, Willie Cook, trumpets; Britt Woodman, Quentin Jackson, John Sanders, trombones; Johnny Hodges, Harry Carney, Russell Procope, Jimmy Hamilton, Paul Gonzales, Rick Henderson, reeds; Duke Ellington, piano; Jimmy Woode, bass; Betty Glammann, harp; Sam Woodyard, Candido, and Terry Snyder, drums. Music, lyrics, and arrangements by Duke Ellington and Billy Strayhorn.

Rating: ★★★★★

A Drum Is a Woman is the most ambitious project attempted by Duke Ellington in years. It is a capsule history of jazz, it is a history of the Negro in America, it is a history of the Ellington orchestra, and it is a

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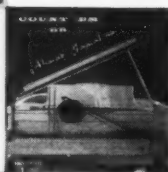
JAZZ



GENTLE-men
of Swing
LP-611
Ramsey Lewis

Count 'Em 88

LP-610
Ahmad Jamal
Trio



ZOOT
LP-608
Zoot Sims
Quartet



Doorway to Dixie
LP-606
Cy Touff
Miff Mole
Mike Simpson



Chicago Scene
LP-609
Sandy Mosse
Ira Shulman
Eddie Baker



Norman Simmons
Trio
LP-607



Lonely One
LP-604
Pinky Winters



Melodies
by
Al Hibbler
LP-601

ARGO RECORDS
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folk opera that simply cries for decent stage presentation.

But more than any of these, it is a revealing self-portrait of Duke Ellington. It is flamboyant, introspective, moody, inconsistent, sensual, humorous, romantic, and vital, and it contains many musical portions of such rare beauty that you know they could have come only from Ellington.

It needs to be heard often.

Yet there is something disturbing about it. There is an incompleteness to it, as if Duke (and Billy Strayhorn) really started out to say more than they ever had before, then found occasionally that slickness was the better part of valor. Ellington had his finger on something here when he conceived the music-plus-narration fantasy of Carribee Joe and his drum. The drum became a woman known as Madam Zaji, and while Joe wanted to remain in the jungle, the Madam moved on to other cities of the world—even to the moon—and eventually found her way to 52nd St. It might be that the work was written longer and had to be trimmed for the LP. The notes give no indication.

You could spend a dozen listenings trying to grasp all the verbal and musical symbolisms that Duke uses, and in trying to root out all that Duke has to say, and I am quite sure you would find it more complex each time.

Like all of Ellington's works of extended length, it is completely unique in that it couldn't possibly be performed by any other group and still retain its character. It comes not only from him but from all the people around him, and it becomes increasingly clear why Duke fights like a tiger any suggestions that he give up band-leading to devote full time to writing. He would then be writing for faceless musicians. This he cannot do.

Some of the highlights of *A Drum Is a Woman*, in order:

● The slyly funny *What Else Can You Do with a Drum?*, with lovely introduction and orchestral backing to Ozzie Bailey's vocal.

● Clark Terry's obligato to Duke's *Hey, Buddy Bolden* narration, followed by Ray Nance's exquisite paraphrase of Bunny Berigan's *I Can't Get Started* introduction. It precedes Joya Sherrill's enthusiastic vocal, which is then followed by Terry's reminder of what a vital force Rex Stewart was in the band.

● The orchestra in the following *Carribee Joe* and *Congo Square* sequences.

● The supple Johnny Hodges solo on *A Drum Is a Woman* (pt. 2).

● The complete incongruity of the Guy Lombardo tag ending on *You Better Know It*.

● Candido on the prelude to *Madam Zaji*; Clark Terry on the piece proper.

● *Ballet of the Flying Saucers*, with the band wailing, Hodges at his most persuasive, and Sam Woodyard churning out a wild drum solo as chimes ring decorously, solemnly behind him.

● Duke's narration on *Zaji's Dream*, followed by *Rhumbop*, whose amusing lyrics are interspersed with some great jazz. (J.T.)

My Favorite Jazz Record

(Ed. Note: This is the first prize-winning letter in our regular "favorite jazz record" contest, which will be a feature in every issue of *DOWN BEAT*. Our initial prize of \$10 goes to Richard Weininger, 655 Buckingham Pl., Chicago, Ill.)

You can win \$10, too, by telling us, in 250 words or fewer, which selection in your jazz collection you'd give up with the most reluctance.

(Your choice is unlimited; it can be a single 78-rpm disc, an LP, or just one track from an LP. Merely tell us about your favorite jazz record. Send letters to *DOWN BEAT* editorial department, 2001 Calumet Ave., Chicago 16, Ill.)

Although I have followed the evolution of jazz for many years, I felt, for most of these years, that jazz must be simply stated in order to be effective. Hearing the Lennie Tristano Capitol recording of *Marionette*, however, made me realize that jazz could be intricate and melodic, without sacrificing any of the forceful emotional quality inherent in creative jazz.

Marionette impressed me for several reasons. The musicians—Tristano, Lee Konitz, Warne Marsh, Billy Bauer, Arnold Fishkind, and Denzil Best—in executing the composition, made me aware of the limitless potential in jazz expression, in a written and an improvised sense. In a compositional sense, I felt that the group was striving to create, rather than repeat what others were doing at the time.

Tristano, of course, was the basic influence present at the 1949 recording session, but Konitz, Marsh, Bauer, Fishkind, and Best, on the basis of the sound achieved and the undeniable integration present, were making major contributions as well. The Konitz-Marsh interplay, for example, is as memorable a passage as one can find in the works of modern jazz artists.

Although *Marionette* was recorded eight years ago, it retains a vitality, a freshness, a more-than-riff authenticity which keep it perpetually alive and memorable. It is, I feel, one of the key steps in the development of jazz and symbolic of Tristano's overall contribution.

Erroll Garner

HE'S HERE! HE'S GONE! HE'S GARNER—Columbia 10" LP CL 2606: *Moonglow*; *All God's Chillun Got Rhythm*; *Creole de Menthe*; *Humoresque*; *The Man I Love*.

Personnel: Garner, piano; Al Hall, bass; Specs Powell, drums.

Rating: ★★★★★

This 10" set, part of Columbia's inexpensive *House Party* series, was recorded June 7, 1956, on the same session that provided part of the material for the recent 12" *The Most Happy Piano* (*Down Beat*, March 6).

I was wrong in my review of the latter set in excluding Erroll from my own list of jazz "greats" as a prolonged period of Garner relistening in recent weeks has made clear to me. My reservations still stand, but I allowed

them to create an imbalance in judgment. There is an emotional power, sometimes a rising roar in Garner that carries everything with it; when he is at his most open and climbing, as in the astonishing final track here, the occasional questions of taste and overstylization are forgotten.

Among the factors that do make him assured of Valhalla is the hugely orchestral use he makes of the piano. (When I talked of his style as limited "pianistically" in a previous review, I meant it is often self-limited deliberately in conception not in potential.) There is also, besides the constant swinging momentum he generates, his exhilarating play with polyrhythms, his romping through changes as if they were richly colored hopscotch blocks, and the over-all inventive zest that can make even the faded *Humoresque* come on like a balling stripling.

Basically, my feeling is that Garner does not—perhaps cannot in view of the physical demands he makes of himself while playing—give all of himself as often as he might. I have the feeling he sometimes holds back, even perhaps occasionally while in the midst of a number. He projects so much joy in playing that he always looks as if he's letting go all the way, but occasionally he seems to pull himself back in, to give the audience its release from tension by returning to the style-sound with which they're familiar rather than going as far and as deep as he might and as he can in turning them and a tune inside out. When he does crash further through, as in the meat of the final track here, the result is one of the musical experiences of our time in ideational and emotional liberation.

Another reservation—one of taste—concerns Erroll on ballads, where he at times seems to me somewhat over-ripe, as on sections of *Creole* in this set. But no jazz pianist now alive does equal Erroll in emotional impact, in irresistible individuality, in the amount of jazz history that lives in him. (N.H.)

Dizzy Gillespie

DIZZY GILLESPIE'S BIG BAND JAZZ—American Recording Society 12" LP ARS 6423: *Cool Breeze; Annie's Dance; Yesterdays; Oasis; School Days; Sometimes I'm Happy; Jessica's Day; Hey Petie; Doodlin'; Tintindeo.*

Personnel: Tracks 1, 2, 3, 5, 8, 10: Gillespie, Ermet Perry, Joe Gordon, Carl Warwick, Quincy Jones, trumpets; Melba Liston, Frank Rehak, Rod Levitt, trombones; Phil Woods, Jimmy Powell, altos; Billy Mitchell, Ernie Wilkins, tenors; Marty Flax, baritone; Walter Davis, piano; Charlie Persip, drums; Nelson Boyd, bass. Tracks 6, 7, 9: Gillespie, Ernie Royal, Perry, Idrees Sultman, trumpets; Billy Byers, Jimmy Cleveland, Rehak, trombones; Jerome Richardson, flute and alto; Sahib Shihab, alto; Lucky Thompson, Wilkins, tenors; Danny Bank, baritone; Wade Legge, piano; Persip, drums; Boyd, bass. Track 4: Gillespie, Harry Edison, trumpets; Willie Smith, Clyde Dunn, altos; Curtis Amy, tenor; Albert Barte, drums; George Bledsoe, bass; Carl Perkins, piano.

Rating: ★★★★★½

Six of the tracks were cut last summer by the band Dizzy led through the Near East and Middle East. Three were made earlier in the year before many of the later traveling sidemen were signed to the big band. *Oasis* was recorded in California, but no date is given. The overseas band is somewhat rougher than that first recording band, but it blazes through with intense, blazing excitement as in the opening track and *Pete*.

In between there is varied material. Dizzy solos with crackling, emotionally searing assurance, and it is largely his horn that makes the sometimes heavy Liston arrangements of Tracks 2 and 4 come alive. Also different is the quasi-parody of elephant-footed rock and roll in *School Days* which has some humor within the laying on of concrete. *Yesterdays* is a showcase for the passionate, clean-edged Phil Woods.

None of this material is duplicated in the Verve *Dizzy Gillespie: World Statesman* LP (*Jessica's Day* and *Doodlin'* here are different versions). I have a subjective preference for Quincy Jones' *Jessica's Day* since it was named after my beat-conscious 18-month-old. (The song is called by its original title, *Quincy's Tune*, on the label.)

All three of the non-traveling band tracks are well and strongly played. Throughout the set there are virile solos by Rehak, Mitchell, Woods, Thompson, Richardson, Flax, the pianists, and especially the leader.

The arrangements are by Jones, Wilkins, Miss Liston, Tadd Dameron, Howie Kravitz, and Gillespie. The recorded sound is rather shrill, and balance could be better, but that's not the fault of ARS' engineers, who apparently did what they could to compensate for the original engineering. Note the fine, muscular band-propelling drumming of Persip. Excellent notes by Bill Simon, who finally gets a by-line credit. That first solo in Track 2, however, is by Mitchell, not Rehak. (N.H.)

Gus Mancuso

INTRODUCING GUS MANCUSO—Fantasy 12" LP 3233: I'm Glad There Is You; Brother Aints; Ev'ry Time; The Ruble and the Yen; By the Way; And Baby Makes Three; Goody Goody; How Do You Like Your Eggs in the Morning?; A Hatful of Dandruff; Everytime We Say Good-bye.

Personnel: Tracks 1, 4, 7: Gus Mancuso, baritone horn; Gerald Wiggins, piano; Gene Wright, bass; Bill Douglas, drums. Tracks 2, 6, 9: Mancuso, baritone horn; Vince Guaraldi, piano; Wright, bass; Cal Tjader, drums; Richie Kamuca, tenor. Tracks 3, 5, 8, 10: Mancuso, baritone horn; Eddie Duran, guitar; Wright, bass; Tjader, drums.

Rating: ★★★★★

Twenty-three-year-old Mancuso plays several instruments, sings, and writes, but he is also, to quote annotator Ralph Gleason, "the first jazz musician to specialize in the baritone horn." He plays the horn with swinging flexibility and heat and communicates through it with impressive conception and good sound at all tempos.

Gus gets strongly knit support from the three combos. Tjader and Wright keep a propelling time that is inexorably steady. Wiggins comps very helpfully. Guaraldi is a particularly stimulating soloist (and isn't it time for another LP by him?)

Durand's comping and solos are welcome, and he should be ready for a set of his own. Kamuca is a further asset, and the LP might have been even more satisfying if he had been on all tracks since the baritone sound is best utilized for my taste in conjunction with the timbers of other horns. In any case, you ought to hear this; because Mancuso has brought the baritone horn fully into modern jazz. There are good, clear notes by Gleason that provide all the relevant information and are concerned only with the music. Victor please copy. (N.H.)

(Continued on Next Page)

BETHLEHEM



The days of Dizzy Gillespie's original big band are fondly remembered, and so too are the talented musicians who were associated with the group. One such talent is about to come into his own, record-wise, with the release this month of Bethlehem's BCP 6014, "ALL OF ME—THE DEBONAIR MR. HARTMAN."

Johnny Hartman is the debonair young man described in the title, and this LP is one of those wonderful combinations of tunes, voice and orchestrations which can't help but interest anyone who is genuinely a music lover. This is an exciting LP from beginning to end, and we have no less an authority than drummer Osie Johnson who tabbed it, "One helluva date."

The reason for the enthusiasm is primarily Hartman, who has a fantastic range and tonal accuracy quite unlike any singer we've ever heard. Additionally, Frank Hunter scored the arrangements for strings, and Ernie Wilkins likewise on four rhythm tunes. Each man is a past master at the trade, and yet for this release their contributions were singularly outstanding.

Three thousand miles separate Frank Socolow and Stan Levey geographically, but musically the tenor man and drummer aren't that far apart. Frank's first LP for Bethlehem, "SOUNDS BY SOCOLOW" (BCP 70) features the tenor/alto work of this Brooklyn born musician who has been underwraps in the reed sections of many of our famous dance bands. Frank commissioned Manny Albam and Bill Holman to write the date, and then called on the talents of such notables as Sal Salvador, Eddie Costa, Bill Takus, Eddie Bert and Jimmy Campbell to perform it. From the beginning it was a happy session, and that same feeling was transferred to the musical contents of the disc. It's relaxed and relaxing with some nice playing by the men involved.

GRAND STAN is the jacket title of Mr. Levey's third LP for Bethlehem, and being an unpretentious musician, he has seen fit to share the solo work with Conte Candoli, Frank Rosolino, Richy Kamuca, Sonny Clark and Leroy Vinnegar. Each of the names involved has an opportunity to display his particular artistry in combination with Stan's crisp, steady drumming. The tempos vary considerably from band to band, and the result is a nice collection of talent in solo and in unison. BCP 71 is the catalogue number of "Grand Stan" and certainly one to remember for down-home, uncluttered jazz.

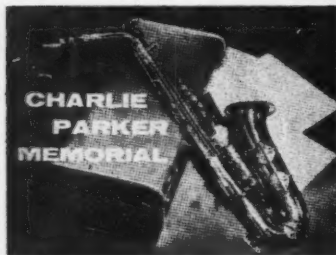
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Hal McKusick

JAZZ AT THE ACADEMY—Coral 12" LP GRL 57116: Give 'em Hal; When the Sun Comes Out; Can't Get Out of This Mood; These Foolish Things; Out of This World; This Is New; Over the Rainbow; Serenade in Blue; Prelude to a Kiss; Irresistible You.

Personnel: McKusick, alto; Barry Galbraith, guitar; Milt Hinton, bass, Osie Johnson, drums.

Rating: ★★

This could have been a lot better. The men involved, each strong in his own right, all deserved better. Coral, too, could have done better with the sound.

These sides were recorded in the Academy of Music in Brooklyn, before and during one of the concerts in the *Jazz at the Academy* series presented last year. Applause and crowd noises were dubbed onto the preconcert tracks. But the same applause tracks were dubbed, and it became quite evident on repeated listenings that you've heard that applause before, and that laughter, that whistle and that someone shouting "good boy." The applause was goofed on *Prelude*, fading in, then out again. The sound of Hal's alto comes through shrill on most tracks, and I had tracking difficulty on *Give 'em Hal* on two copies of the LP.

Musically, McKusick blows hot and cool. He is fleet and punching on *Irresistible*, the outstanding side in the set. On several others, he falls into a pattern of descending figures which rob his solos of effectiveness. There's a neat contrapuntal passage with Galbraith on *This Is New*. Galbraith is fine in his solo spots. Hinton demonstrates why he is so in demand as a record session bassist with his good-humored yet thoughtful solo vehicle, *Over the Rainbow*. Osie keeps things moving but was recorded so that he sounds thin.

The arrangements are by Manny Albam and George Russell, with Albam's *Give 'em Hal* a swinging thing, good solos all around. Russell's are more complex and demanding and result in achieving quite a variety of sounds from the quartet. I had the feeling that this might have jelled in a studio session. (D.C.)

Hank Mobley

HANK MOBLEY SEXTET—Blue Note 12" LP 1540: Touch and Go; Double Whammy; Barrel of Funk; Mobleymania.

Personnel: Mobley, tenor; Donald Byrd, Lee Morgan, trumpet; Horace Silver, piano; Paul Chambers, bass; Charlie Persip, drums.

Rating: ★★★★★

A well-integrated, consistently stimulating young-blood blowing session. Mobley's playing here is among his best on records. He has arrived at his sound goal for the tenor: "Not a big sound, not a small sound, just a round sound." His conception continues to grow, and there's no question of his swinging.

Byrd and Morgan are among the more arresting of the younger trumpeters. Byrd is in lucid form here. Dig him in the medium *Funk*. Morgan's voice is somewhat crisper than Byrd's, and his playing on this set reinforces the unusually strong impression his recent records have made.

The rhythm section is excellent, and Silver, who is apparently becoming Blue Note's house pianist, adds a powerful solo voice, as does Chambers. All the writing is by Hank; the lines are entertaining (I especially liked the fanfareish opener) and the few ensemble

passages are intelligently arranged. A substantial cooking class all the way. (N.H.)

Modern Jazz Stars

JAZZ SURPRISE—Crown 12" LP 5008: Fall Out; C Jam Blues; Moonlight; Perdido; Wailin'; High Time; Cherokee; Scratch; Off-Nite.

Personnel: Not identified.

Rating: ★★

This grotesque package, from the gift-wrapped cleavage on the cover to the generally inane musical content, is an attempt to sell jazz as a game, rather than a musical form. The justifiably unsigned liner notes explain it this way:

"These musicians are the big ones, the top names of the postwar jazz business. Some of them have contracts with other companies that force them to remain anonymous... Then, too, the list of who was there on every single tune is a little hazy, and it seemed unfair to list just the stars and leave out even a single sideman."

This is followed by a listing of possible participants, including Wardell Gray, Ben Webster, Stan Getz, Vido Musso, Charlie Barnet, Sonny Criss, Oscar Moore, Teddy Edwards, Buddy Stewart, Anita O'Day, and Alice B. Toklas. The buyer is told to guess from this partial possible list.

The music was cut at a live performance, apparently at a JATP type of concert. At best, there are but a few brief solos of merit. *High Time*, for example, is a honking party. The animalistic scream during *Off-Nite* is symbolic of the quality of jazz found here. Even the Alice B. Toklas scat passage on *Fall Out*, which is too much, too much, too much, can't save this set from inevitable oblivion.

In over-all terms, it is unfortunate that such an LP should be issued, putting on the jazz public, when numerous able jazz groups remain unrecorded. Instead of producing mismanaged packages like this, Crown should save the funds and invest them in the future of jazz. Caveat emptor. (D.G.)

Gerry Mulligan

MAINSTREAM OF JAZZ—EmArcy 12" LP MG 36101: Elevation; Mainstream; Ain't It the Truth; Igloo; Blue at the Roots; Lollipop.

Personnel: Mulligan, baritone (piano on Blue at the Roots); Zoot Sims, tenor; Bob Brookmeyer, trombone; Bill Crow, bass; Dave Bailey, drums; Jon Eardley plays trumpet on *Mainstream* and *Ain't It the Truth*; on others, Don Ferrara plays trumpet.

Rating: ★★★★★

Although this album is an excellent compendium of the Mulligan composing and arranging style (two of the numbers are Mulligan compositions, and the rest are apparently arranged by him) it is as a soloist on the baritone and as a catalyst in the fulfillment of experiments in rhythmic excitement that he shines here.

Mulligan's outstanding characteristic appears to me to be a solid grasp of form so that everything he does is marked with definition, whether it is writing or playing. His closely stitched arrangements, his biting, incisive, wry, and sometimes sardonic solos carry the same brand. It is impossible to sit still to this album, just as it is impossible not to admire the mere craftsmanship.

Some of the same reservations which led me once to low-rate (wrongly, I now believe) Mulligan's contributions after an initial shout of pure joy, are

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still present. There is a suspicion of limitation to his emotional form in writing. But even if his writing is the creation of miniatures, the miniatures are exquisite and his solo playing has no such limitation. It is, in fact, a glorious celebration of freedom, a testament to the oneness of his mind and his emotions and his horn. He now has reached the stature where he can quote from himself without fear.

The sextet perhaps may be the ideal form for Mulligan to work with. His seminal researches into rhythmic devices, evident in the quartet, have been developed to a greater extent here and in a much freer form than with a big-band book. There are times, usually as an interlude toward the end of a number, when he is able to direct the horns into a boiling and bubbling stew which can raise me right off the floor. I have heard no one else but Dizzy Gillespie do this particular thing successfully.

Throughout the playing of the six numbers, there is continual evidence of Mulligan's canniness, his wise and sometimes cunning direction of the flow of all horns. This is particularly noticeable in *Blue* wherein he plays piano.

As further evidence of his structural proficiency, his second chorus on piano in *Blue* seems to me to be an almost classic example of construction, moving, as it does, from simplicity to full complexity without once losing definition.

I was particularly struck by Eardley's trumpet on *Ain't It the Truth* and by the difference in the solo statements when Mulligan was on baritone and on piano. You will not want to miss this LP. (R.J.G.)

Andre Previn

HOLLYWOOD AT MIDNIGHT—Decca 12" LP DL 8341: Moonlight Becomes You; It's Easy to Remember; Invitation; Let's Fall in Love; I Fall in Love Too Easily; Too Late; Lament; You Are Too Beautiful; It Could Happen to You; When You Wish Upon a Star; My Foolish Heart; But Beautiful.

Personnel: Previn, piano; Shelly Manne, drums; Carson Smith, bass; Al Hendrickson, drums.

Rating: ★★★

Considering the fact that Previn was required to produce a mood set, the result is a superior pop album which also has a fair amount of jazz validity. That Ellis Larkins in *Manhattan at Midnight* has succeeded more in terms of jazz in this context is because Ellis' regular language is the kind of highly sensitized, soft-jazz that also can pass without change as quality mood music.

Previn in the last couple of years has been forming another kind of personalized jazz language that is more forceful, more often aimed at being funky, and more ambitious in the range of moods it tries to communicate.

As a result, Previn now appears more inhibited in this kind of set than does Larkins. He occasionally breaks into a deep-swinging passage only to be brought back rather quickly to the realization that this one is for low lights. Tracks 4 and 10 are more up, but he presses a little too hard on them. As background music, this is certainly way above most of the piano work in that vein. As music for the jazz listener, it also has merit because Previn is, first of all, so skilled pianistically; and his conception, moreover, is always interesting, even when the

jazz thrust is considerably subdued.

And if you're trying to show someone why Cavallaro and such really don't make it even on their own terms, this record is a fine and pleasurable demonstration lesson. Why didn't Decca name personnel? (N.H.)

Sonny Rollins

SONNY ROLLINS—Blue Note 12" LP 1542: Decision; Bluesnote; How Are Things in Glocca Morra?; Plain Jane; Sonny'sphere.

Personnel: Rollins, tenor; Donald Byrd, trumpet; Wynton Kelly, piano; Gene Ramey, bass; Max Roach, drums.

Rating: ★★★★★

Rollins has gained more and more of the confidence that his position as the most influential of the younger tenors warrants. This was recorded Dec. 16, 1956, and further marks the growing authority with which Sonny is speaking. Though Charlie Parker has been his main influence, there is not a little Coleman Hawkins in Sonny's roots, as Leonard Feather notes. Not only, in some root-ways, in conception, but more in the vibrant robustness, the aggressive hot strength in Sonny's attack.

Rollins, of course, has forged, besides, his own craggy, searching conception that may sound somewhat forbidding at first but becomes intensely stimulating once your ear becomes oriented. Dig his off-the-wall rhythmic intensifications here, and his further stretching of melodic and harmonic challenges. He only disappoints in his surprisingly uneventful, for the most part, work in *Glocca Morra*.

Byrd's ideas have been becoming more personal and absorbing, but in his more assertive moments in *Bluesnote* he sounds like he's fighting the horn. Byrd, however, is clearly growing into an important hornman. Kelly continues to impress me more and more with the spare, building imagination of his solos, his time, his blues-conviction, and his sound. I still hope Blue Note gives him a second album.

Max and Gene are first-rate, and there are several short, pointed statements by Max aside from his rhythm sustaining. Recommended. The set would have been better if more takes had been tried on the ballad. The rating for Sonny is higher. (N.H.)

Norman Simmons

THE NORMAN SIMMONS TRIO—Argo 12" LP 607: Capacity in Blues; Stella by Starlight; Jan; My Funny Valentine; Peppie; Chili Bowl; Moonlight in Vermont; You Do Something to Me; Love Is Eternal; They Can't Take That Away from Me; Tranquility.

Personnel: Simmons, piano; Victor Sproles, bass; Vernel Fournier, drums.

Rating: ★★½

Simmons, 26, has headed this group for three years, appearing at Chicago jazz clubs, including the Blue Note and the Bee-Hive. This LP is one of a series by Argo featuring Chicago-based groups, which, in itself, is laudable. However, Simmons' trio does not reach the level of quality found in several other unrecorded local groups.

The Simmons originals (*Capacity, Jan, Peppie, and Tranquility*) are basically undistinguished, in technique and conception. The standards, for the most part, are treated with a percussive attack and conception more vertical than free-flowing.

Although the trio has been intact for three years, there is very little meaningful interaction or tension present. Sproles maintains a reasonably vibrant

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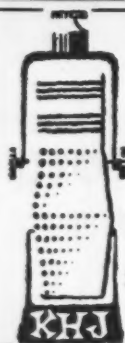
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bass sound, but Fournier's approach to the drums is metronomic and uninspired. *Peppe*, identified in Joe Segal's press release notes as a "congo drummer," joins the group on the tune bearing his name, but makes a slight contribution at best.

The best track is *Moonlight* which, for the most part, is treated with some delicacy. In general, however, the Simmons' trio lacks the freshness to make an impact in contemporary jazz. (D.G.)

Zoot Sims

ZOOT—Argo 12" LP 608: 920 *Special*; *The Man I Love*; 55th and State; *Blue Room*; *Gus' Blues*; *That Old Feeling*; *Bohemia after Dark*; *Woody's You*.

Personnel: Sims, tenor; Johnny Williams, piano; Gus Johnson, drums; Knobby Totah, bass. Sims is on alto on Track 7.

Rating: ★★★★★

"Less is more," said an aesthete several centuries ago while pointing out the power of simplicity, of the direct line in communicating a message. Jack Tracy makes the corollary point for this context in the liner: "Zoot, as Bob Brookmeyer says, 'plays earthy.' He is direct, simple, logical, and above all, emotional."

The album is a wholly spontaneous one, and as such, merits the full rating as one of the more sustained examples of hot jazz improvisation on recent records. Zoot is one of the very few jazzmen who can make 12" of a one-horn LP a constantly fulfilling experience. His time is apparently as natural in him as his heartbeat (another Tracy point) and his work here is as clear and memorable a definition of what swinging is as you can find. His tone is full and hits with authoritative impact. His conception as aforementioned, is refreshingly direct, lean, never banal or scuffling, and as if cleaned of gratuitous ornamentation by the heat.

There is strong rhythm section support with Totah steady, Gus making me wonder for the hundredth-plus time why Basie let him go, and Williams soloing with a fierce, functional incisiveness that complements Zoot well. Can't find any real complaint anywhere. The liner even contains the recording date. (N.H.)

Frank Socolow

SOUNDS BY SOCOLOW—Bethlehem 12" LP BCP-70: *Miss Finegold*; *But Not for Me*; *Swing Low, Sweet Socolow*; *How About You?*; *My Heart Stood Still*; *Little Joe*; *Farfel*; *I'll Take Romance*; *I Love You*; *I Cried for You*.

Personnel: Socolow, tenor and alto; Eddie Bert, trombone; Eddie Costa, piano; Sal Salvador, guitar; Bill Takus, bass; Jimmy Campbell, drums.

Rating: ★★★★★

Bill Holman, Manny Albam, and Salvador contributed the arrangements for this forthright, well-blown session. Socolow applies the same virile bite to alto that he has on tenor. Bert is fluid and driving. Salvador is swinging in the section and effective in solo spots.

But it is Costa who nearly steals the show from the horns with his loping, galloping piano. His is a driving force in the rhythm section and an exuberant voice in solos. Dig him, particularly, on *I Love You*.

Campbell swings, and the engineering gives his drums presence. Takus is valuable in the section and in his brief solo spots.

All in all, this is no earth-shaker, but it is a foot-tapper, and rarely less than good. (D.C.)



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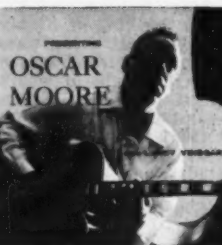
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the blindfold test

Hawk Talks

By Leonard Feather

Although by no means inactive on the present-day jazz scene (currently he is playing numerous college gigs and jam sessions, as well as frequent record dates), Coleman Hawkins is wrongly viewed by many as a sort of professor emeritus of the tenor saxophone.

It has occasionally been pointed out in these pages that as one of the first and foremost of the jazz soloists, he is taken too much for granted, though there seems to be little chance that history will neglect or belittle his contribution as the most vital exponent of them all in the tenor field.

Hawkins' *Blindfold Test* gave him an opportunity to catch up on some fairly recent records, most of them featuring tenor men in various old and modern styles—not that Coleman doesn't do a great deal of listening anyway, for his enthusiasm and interest in jazz developments of all kinds will never be quenched.

Coleman was given no information before or during the test about the records played.



The Records

1. Zoot Sims. *Pegasus* (ABC-Paramount). Zoot Sims, alto, tenor, baritone (multitrack).

Well, I sure don't know who it is, I can tell you that! Well . . . only trouble is, Leonard, these cats get ornery if you don't . . . I mean, they all want five stars, don't they? Now for instance, that sounds fair to me. Fair is two stars, huh? I liked the theme all right . . . Actually there isn't any arrangement, but the chorus that's fixed up is all right.

The changes are familiar, but I don't know the piece. Outside of that first and last chorus, it's the usual thing—just one solo after another. That's the kind of thing I'm going to try to get away from, if I can, on my next date. More like we used to do back in the 52nd St. days—at least get two things together, because with three horns you can have like a little arrangement, you know?

The solos are average, nothing that you don't hear every day, all day. Well, I think I'll give it three, tentatively; it's the first thing I've heard today.

2. Oscar Pettiford Orchestra. *Smoke Signal* (ABC-Paramount). Gigi Gryce, alto, composer, arranger; Art Farmer, trumpet; Jerome Richardson, tenor; Jimmy Cleveland, trombone; Osie Johnson, drums; Janet Putnam, harp.

That sounds good! They've got a good-sized band there, I like the arrangement very much. That part with the harp at the beginning . . . yeah, a real interesting record. Solos were good, too. I might give that one four.

3. Ruby Braff. *What's The Reason?* (Bethlehem). Sam Margolis, tenor; Ken Kersey, piano; Milt Hinton, bass.

That's either Buck Clayton or somebody stealing from him! . . . That sounded good for what it was. Was that one of them Columbia things—was that Buck? The tenor sounded a lot like Pres, but he don't sound too much like Pres plays himself today. That's the reason I thought it was somebody else, like maybe Paul Quinichette or somebody. Piano was all right; bass sounded like a good bass player. May-

be Oscar; but a few things about it sounded an awful lot like Milt Hinton. Three stars.

4. Jelly Roll Morton. *Grandpa's Spells* (Label "X"). Morton, composer; recorded, 1926. Morton, piano; John Lindsay, bass.

Well, I suppose those fellows did the best they could with that piece . . . That's strictly Dixieland fellers . . . I really don't want to rate that at all. You know, all that Dixieland sounds alike to me. They're pretty precise, usually; take that boy Erwin, Pee Wee Erwin; he's correct, he's real precise in his playing. . . . This is a lot of hodgepodge; I wouldn't even be particular about listening to that any more. You know? (Feather: Do you hear any musical value in it?) Actually, no. The piano? I didn't notice—wasn't that like the rest of it? The bass sounded like Pops Foster—was that Pops Foster? He's the only one I can even come close to identifying—because of that popping sound. Well, Dixieland is a type of music, you can't get away from it; if it's good, it's good—but I've heard a lot better than this. Fair is two? Well, give it two.

5. Bud Freeman Trio. *Perdido* (Bethlehem). Dave Bowman, piano; George Wettling, drums; Recorded, 1956.

It might not have been, but it sounded an awful lot like Bud Freeman to me. I don't know who was on the piano; the drummer could have been George Wettling. Do I like that tenor style? Well . . . hm . . . no, not exactly . . . Is that new, or an old record? (Long silence) . . . I didn't hear any bass. I'd say pretty fair; two.

6. Duke Ellington Orchestra. *Cotton Tail* (Bethlehem). Paul Gonsalves, tenor sax; recorded, 1956.

Well now, I know all about this record. I know who it is and everything. I think it's lost something by being played too fast. I liked the original version . . . If Duke had even struck a happy medium, a tempo somewhere in between the original and this one, it might have been nice. This way, it's just notes bouncing off notes.

There are some pieces that seem to be written for a fast tempo; but this arrangement is not right for this treatment. I don't know how to rate that. Two or three stars tops. The tenor is the boy from Providence, you know—Paul. At first I thought it might have been Lucky. He could have been a little more expressive at an easier tempo, but he did a very good job considering.

7. Sonny Rollins and Modern Jazz Quartet. *Almost Like Being in Love* (Prestige). Kenny Clarke, drums.

That's tough; I don't know who that was. I'd say it was good. An awful lot of tenor players sound exactly the very same, and I'm wondering if this was the boy that plays with Max—Sonny Rollins. In fact, I wondered whether it was Max, too. But Max doesn't have a vibes player, he uses trumpet. Three is good, huh? Oh . . . three is good enough for that.

8. Dave Pell. *Can't We Be Friends?* (Atlantic). Don Fagerquist, trumpet.

That's another of these peculiar records . . . sounded a little like Chet Baker on the trumpet. Tenor a little like Getz . . . I liked this all right, but you know, the harmony of this piece is very pretty the way it was written; they didn't have to change it. You lose more than you gain. The record Bird made on this was very nice, because they stayed right with the piece. Three.

9. Al Cohn and the Natural Seven. *920 Special* (RCA Victor). Joe Newman, trumpet; Freddie Green, guitar; Nat Pierce, piano.

The rhythm was very nice, like the old Basie rhythm a bit. I wasn't too awfully impressed with the solos. I guess it's good for two or three.

10. Count Basie. *Let Me See* (Epic). Buddy Tate, Lester Young, tenors; recorded 1940.

Well, that's another very familiar thing, with a bigger band. There were two different tenor players. One was playing like Pres used to play; I don't know who the other one was playing like. I'd rate it about the same as the other one; two to three.

tape recordings

By Jack Tracy

MARY LOU WILLIAMS, one of the nearly disregarded unquenchables whose role in helping the development of jazz and young jazzmen will one day be told in full, appears on a recent Jazztape recording made in France. With a group that includes ex-Ellington trumpeter Nelson (Cadillac) Williams, tenor saxist Ray Lawrence, bassist Buddy Banks, and drummers Kansas Fields and Jacques David, plus unneeded vocalist Beryl Briden, Mary Lou provides some refreshers for those who forget just how well she can play. Several blues sides, plus a few standards like *Memories of You* and *Avalon* get pretty good workovers, with Mary Lou and Cadillac providing the most listenable solo moments. (Jazztape 4013.)

The same label offers some mildly interesting, well-played George Gershwin tunes by the Berard Zacharias orchestra (Jazztape 4014). Again recorded in France, it contains neat *Variations on Porgy and Bess*, plus *Man I Love*, *Somebody Loves Me*, *Lady Be Good*, etc. Fidelity is fine.

Available from the Atlantic Records catalog on Livingston tapes is the Erskine Butterfield *Just for Kicks* date (Livingston T-5-1062). The veteran jazz pianist rambles neatly if undistinguishedly through some good oldies like *Honeysuckle Rose*, *On the Alamo*, *Lover*, and *You Took Advantage of Me* with the aid of Hank D'Amico, clarinet; Carl Kress, guitar; Sam Bruno, bass, and Moe Purtill, drums.

ATLANTIC HAS out on its own label the often stimulating and always romping Wilbur DeParis band (Atlantic 5-9), which here includes brother Sidney on trumpet; Omer Simeon, clarinet, and Wendell Marshall, bass. Trumpeter Doc Cheatham joins them on a warm *Hot Lips*, and other groovers comprise *Are You from Dixie?*; *Yama Yama Man*; *Madagascar*; *March of the Charcoal Grays*; and *Mardi Gras Rag*. Good, straightforward traditional jazz.

On Omegatape ST-26 is a stereo-phonetic cutting of the Dick Marx quartet. The Chicago pianist is joined by a three-man rhythm section, which collectively is unequal to supplying as much rhythmic drive and imagination as comes from his usual bass-only companion, John Frigo. Frankly, not too much musically happens here, although you might be intrigued enough by a thick version of *Satin Doll* (Lullaby of Birdland and two other tunes are here, too) and the fact that it is in stereo to take a listen. I am not particularly moved by hearing just a hornless quartet in stereo, however (this does not seem to be an area in which the value of binaural listening is high).

RCA Victor has leaped into the tape market with a vengeance, and though their pops-jazz output thus far has been limited to a reissuance of catalog items also available on LP, their move is heartening. Among the tapes available in this group are *Andre Previn Plays Gershwin* (AP 40); *Matt Dennis' She Dances Overhead* (BP-34); *Have You Met Miss* (Barbara) Carroll

(BP-35); Coleman Hawkins' *The Hawk in Hi-Fi* (BP-37); Harry Belafonte's stunning *Calypso* (BP-48), and *To You from Teddi King* (BP-47).

IN THE CLASSICAL line, however, they have ranged into the stereo field, thus producing something unavailable elsewhere. You owe it to yourself to get a shop and hear, even if you do not have the equipment to yet play, the Tchaikovsky warhorse, *Concerto No. 1*, as played by Emil Gilels and the Chicago Symphony under the direction of Fritz Reiner. The Russian pianist has such magnificent penetration and freshness of approach, you would think this was being played for the first time. And it is in the orchestral field that stereophonic tape has its day. There is no other way yet available to capture the towering

strength of good, large groups, and the fidelity on this one is particularly satisfying. (RCA Victor ECS-8)

Other RCA stereo tapes in recent issue include *Brass and Percussion* by Morton Gould (CCS-30), which is, incidentally, the first tape I have ever received for review that had a recording flaw—it was completely blank—no music; Tchaikovsky's *Romeo and Juliet*, with Munch and the Boston Symphony (BCS-22); the stirring *Ballet Suite from Sebastian* by Gian-Carlo Menotti as played by Leopold Stokowski and the NBC symphony (CCS-29), and the fantastic violinist, David Oistrakh, playing with Charles Munch and the Boston Symphony, Chausson's *Poeme* and Saint-Saens' *Introduction and Rondo Capriccioso* (CCS-29).

And praise be to Victor for being the first to logically include liner notes inside the box as a pamphlet, rather than trying to cram it all on the back and end up by making only confusion.

Now if they'd only come up with a swinging big band in stereo....!

(All tapes are reviewed on the Ampex 612 tape phonograph, utilizing two Ampex 620 speakers.)

perspectives

By Ralph J. Gleason

JAZZ TUNES, even in their best form, always have been hung up with weak lyrics, according to poet Kenneth Rexroth. And he extends this, saying weak lyrics are found even in the best of popular songs, including those of such writers as Cole Porter.

In an attempt to apply to the lyric the same freedom that modern jazz has



applied to the composition, Rexroth has organized a series of jazz-and-poetry sessions in San Francisco. They have taken place in a subterranean bar called the Cellar. The house band there—tenorist Bruce Lippincott, pianist Bill Wiejans, drummer Son-

ny Wayne and bassist Jerry Goode with occasional trumpet assistance from Dickie Mills and Mike Downs—has expressed an interest in the project.

Rexroth and another San Francisco poet, Lawrence Ferlinghetti, on three occasions in the last couple months have read their own poetry to the accompaniment of the Cellar band in an effort to achieve a free-style association between the poetry and the music.

THERE IS A fundamental similarity between jazz rhythms and the rhythms of modern poetry, Rexroth says, and he adds that this should provide the basis for a mutually helpful experimentation. At the least, he says, this will provide poetry with an audience. And it has. All three of the sessions were packed.

It was extremely successful commercially, if not completely so artistically. For the basic problem is essentially that of the lyricist. The words must fit the music and the rhythm or else the music is only an accompaniment in the background in which the poet's voice,

far from being an instrument in the band, is a spotlight or leading actor behind which the music goes its own way, even though related emotionally to the poetry.

The problem is that of fitting a preconceived poem to music that is improvised, until either the musicians learn to think in poets' structures of thought and frames of rhythms or poets write poetry in the format of songs—to be recited against 4/4 time at a steady rhythm—there will be difficulties.

BUT NO MATTER the difficulties, it is an exciting idea, and the first presentations of it were electrifying. For instance, Ferlinghetti's poem *Autobiography* is lyrically an opposite number of Charlie Parker and Dizzy Gillespie in that it has the same pleasure in the wording and rewording of popular phrases from the mass consciousness as they have had with the playing of bits and snatches of melodies from the mass memory.

Rexroth's poem in memory of Dylan Thomas, *Thou Shalt Not Kill*, a powerful written indictment of the culture of the United States today, was recited to a sort of free-form improvisation from the musicians which came off spectacularly well and reached the audience at all levels with considerable emotion.

REXROTH'S OTHER poems, done to the blues, necessitated a breaking up of his sentence structure to fit to the music but still were exciting.

However, a clear glimpse of what can be done was obtained only with *Thou Shalt Not Kill*.

With practice and planning, it could be that these men will effect a merger of these two forms of expressions into a third form which will be neither one nor the other but, perhaps, something greater than the sum of both. In any case, it is a fascinating experiment to watch.

radio and tv

By Will Jones

DIDN'T I READ somewhere that Rosemary Clooney is pregnant again? Wouldn't that be her third?

I hope so. I'm a fan of her television program, and I take a keen interest in anybody I'm a fan of.



Also, it would do a lot for civic pride in Minneapolis if Miss Clooney were really pregnant again.

She filmed *The Rosemary Clooney Show* last year. A lot of the programs were shot not long before her second child, Maria Providencia, arrived. The bulge—and the devices used to hide or camouflage it—are quite noticeable on the screen.

Those shows are running in Minneapolis right now. Sometimes we get a kind of citywide feeling of being behind the times here. Having an enlarged Rosemary Clooney on our TV screens in the spring, when Miss Clooney actually delivered her child last August, doesn't help the feeling any.

If there's another child on the way, then both *The Rosemary Clooney Show* and Minneapolis will be right up to date again. For awhile.

The way syndicated film series seem to hang on, year after year, rerun after rerun, Miss Clooney can have quite a busy life just keeping her first set of 39 films up to date. Maybe she'll find it easier to film some new ones.

AGAIN, I HOPE SO. She did such a good job with the first batch. *The Rosemary Clooney Show* is a good show for a number of reasons. First of these is Miss Clooney herself.

When she was getting her first big sendoff in the movies, they called her "a female Bing Crosby." Now that she's on TV, I heard a guy say the other day, "She's a regular female Perry Como."

I am satisfied that she is a female Rosemary Clooney, with a warm, throaty voice made for singing songs simply and clearly.

The Hi-Lo's, who sometimes work with Miss Clooney and sometimes by themselves, are another asset.

I GET THE FEELING that everybody agreed, from the outset, that this is primarily a music show, and that everybody is there to sing songs. There is some cuteness, and the Hi-Lo's get into some funny get-ups, and there is horsing around with guest stars. But the music seems to be selected for the music's sake, and the rest is tolerated when it doesn't get in the way. The guest stars always seem to be there primarily to work, rather than to plug something.

Like most syndicated shows, the Clooney show is a victim of its time

slots. It's a smash in San Francisco, a bomb in Duluth.

Reactions have followed a strange pattern—up here, down there—around the country, according to MCA, the producers. In some places, Miss Clooney's pregnant look meets objection.

"But I keep telling 'em," said an MCA film peddler, "it's a good American habit."

THE WHOLE NEIGHBORING state of Wisconsin, I was amazed to learn recently, is wired for stereophonic sound.

Wisconsin citizens with two radios can pick up binaural concerts on Sunday afternoons without the bother of investing in binaural playback equipment.

The service is offered by the state-owned AM and FM radio network. Two separate signals are transmitted. The listener tunes them in on two separate

radios placed, ideally, about 20 feet apart, according to instructions being circulated in the state.

I don't know how much of this sort of thing is going on elsewhere in the country, but it has stirred up things in Wisconsin. Crowds of 200 or 300 listeners have been known to gather in the presence of a pair of well-tuned radios to soak up the illusion of being seated in the presence of the performing group.

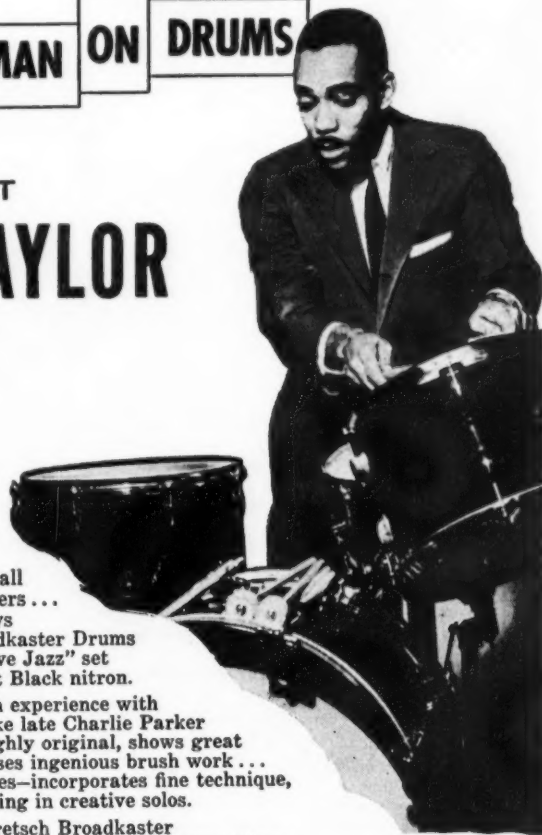
The Wisconsin State Broadcasting service says the stunt is bringing in more fan mail than anything ever attempted by the network.

The double signals cover most of the state except the extreme northern part. One channel is designated blue, the other green. Either signal heard alone sounds imperfect. The nine state-owned FM stations carry the blue signal. The green is carried over the two state AM stations, WLBL at Auburndale and WHA at Madison, plus two privately owned stations, WWCF at Baraboo Bluffs and WFMR at Milwaukee. The stereophonic concerts—entirely classical at the outset—last an hour and a half.

(Will Jones' column, *After Last Night*, appears daily in the *Minneapolis Tribune*.)

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filmland up beat

By Hal Holly

THERE IS MORE than passing interest, we believe, in the appearance of Herb Jeffries as star of this *Calypso Joe* thing now in production by Allied Artists. With the exception of a couple of musical shorts for Universal-International, it is Herb's first movie work since 1938. That was even before he attained distinction as a singer.

In case you didn't know, or have forgotten—and Herb hopes you have—Herb was the first and only Negro cowboy star in those early films.

He has been offered plenty of movie jobs since but has turned them all down because, as he puts it, "Those so-called westerns left a bad taste in my mouth." They were of the "all-Negro" type, the kind that today almost everyone feels are detrimental to Negro artists. (This goes for *Carmen Jones*, too, even though it was an excellent production.)

Neither would Herb go for the "Lena Horne treatment," meaning presentation with star billing but nothing

but "specialties" in claptrap musicals rather than legitimate roles.

Of *Calypso Joe*, Herb says:

"I took this part because, though *Calypso Joe* will not be anything extraordinary, it promises to be a good, lively musical. I was given the right to do my own songs (lyrics by Herb, music by music director Dick Hazard), approval of all details, including my own lines, even the right to select the musicians in the band that backs me.

"All my songs aren't calypso things. I've got some good ballads, too. But I don't object to calypso songs when authentic. They are certainly an improvement over the rock 'n' roll trash. Calypso is philosophical in nature, with a subtle humorous touch. The melodies have a natural, basic rhythm. I'm enjoying my work in this picture."

Bona fide calypsonians appearing in *Calypso Joe* include Lord Flea and the Duke of Iron. Terry (*Marianne*) Gilkyson and combo also are spotted, as are the Lester Horton Dancers, possibly not so well known away from Hollywood but recognized here as the leading exponents of the modern dance as an art.

The group was the first to associate choreography with authentic modern jazz. They used music by Stan Kenton and Kenton's composers. And they were doing calypso numbers long before calypso became a fad. Whatever *Calypso Joe* may be as a movie, it will be first in release of a total some 30 now in the mill. The producers want to get it out before the present excitement wears off, and we don't blame them.

ON AND OFF THE BEAT: The entire personnel of the 22-piece Kenton-like band used by Alexander Courage to do the underscore for *Hot Rod Rumble*, which features solos by such musicians as Barney Kessel, Pete Candoli, Maynard Ferguson, Frank Rosolino, Bud Shank, and Bob Cooper, will receive screen credit. Liberty is releasing a soundtrack album from the picture. . . Actor Tony Perkins is in a vocal debut on Epic label. To us, the big sales hung up by such actor-singers (or are they?) as Tab Hunter, Jerry Lewis, and Robert Mitchum with their platters proves only that the standard in pop singing has fallen to an all-time low.

Johnny Desmond's latest plan for *The Russ Columbo Story* is to do it first as a Broadway stage musical. Looks as if backing was set at deadline. . . Jo Ann Greer again will be the singing voice of Rita Hayworth in *Pal Joey*, in which Rita will co-star with Frank Sinatra and Kim Novak. . . Pat Boone's next for 20th-Fox (he has just completed the unreleased *Bernardine*) will be a musical version of *Back Home in Indiana*, the 1943 Lon McAllister starrer. Songs will be by Sammy Fain and Paul Webster. . . Composer Dimitri Tiomkin (*Down Beat* award winner for song *Friendly Persuasion*) will write the liner notes for Spike Jones' upcoming Verve album, *Dinner Music* (dinner music?) . . . Composer-conductor Georgie Stoll closed out a 20-year tenure at M-G-M March 20. . . Singer Monica Lewis (where's she been?) drew a top role in Jack Webb's next movie venture, *The D. I.*



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heard in person

Hi-Lo's; Dave Pell Octet

Personnel: The Hi-Lo's—Gene Puerling, Bob Strasen, Bob Morse, and Clark Burroughs. Dave Pell octet—Pell, tenor; Jack Sheldon, trumpet; Marty Berman, baritone; Tom Tedesco, guitar; Paul Moer, piano; Buddy Clark, bass; Mel Lewis, drums.

Reviewed: The Crescendo, Hollywood, opening night, March 29.

Musical Evaluation: Easily the best musical package this top supper and cocktail room has had in a long time. For Dave Pell it is something of a personal triumph, since he believes his engagement there as house show-and-dance band probably marks the first time such a club has hired a noted modern jazz unit to fill that function. Pell's dance music is naturally pretty far out for habitués of Sunset Strip boîtes, yet the gratifying thing is to note how readily they pack the floor and seem to enjoy dancing to charts that are definitely jazz accented.

The octet opens the show with such specialty numbers as *Mountain Greenery* and *Campdown Races*. Jerry Fielding's arrangement of the latter is humorous, busy, showy; but it's good of its kind and is performed with the polish and verve for which Pell's group is noted.

After a turn by Lennie Bruce, a comedian whose dubious humor is exceeded only by his vulgarity, the Hi-Lo's open with *Swing Low, Sweet Chariot*, a sprightly version which gets to the audience right away. This is followed by a full-voiced and tender treatment of *They Didn't Believe Me*, and then *Fools Rush In* in a similar vein. The contrasting, up-tempo *Button Up Your Overcoat* comes next, with the usual tomfoolery and high musical quality of which this quartet is capable. After a rather florid rendition of *Tenderly* ("written by Walter Gross and Joni James"—Puerling), a zanily introduced *Lulu's Back in Town* serves as flagwaver and bowoff to the encore.

Audience Reaction: To both the Pell offerings and the Hi-Lo's act, the Strip opening night audience responded vociferously, calling on the Hi-Lo's for two encores till they were forced to beg off.

Attitude of Performers: The bright, well-scrubbed look of the Hi-Lo's and highly humorous content of their act

is accentuated by spokesman Puerling's comic patter aided and abetted by cracks from the others. They manifest an uninhibited joy in singing for an audience, especially in their *Story of the Hi-Lo's*, when all four wind up the number in a seemingly hopeless tangle of arms and legs on the floor. Pell's showmanship is natural, unobtrusive, and clearly communicates to the audience.

Commercial Potential: "Potential" is hardly the word anymore for this top vocal group. With their role in the Rosemary Clooney TV show and the enthusiasm with which they are received at concerts, in clubs, etc., throughout the country, the Hi-Lo's are clearly in the bigtime of show biz. The Pell octet demonstrates in this engagement that they can play in almost any booking location.

Summary: For the Sunset Strip, this package is radical indeed. Pell has proved that even the most svelte audience will dance to jazz-colored arrangements. And who knows? They may even go home liking it.

—tyman

Bobby Scott Trio

Personnel: Bobby Scott, piano; Whitey Mitchell, bass; Ed Zelman, drums.

Reviewed: Hickory House, New York; two sets in second week of an indefinite stay.

Musical Evaluation: Pianist-composer Scott is the dominant voice in his trio, although bassist Mitchell becomes, at times, a melodic as well as percussive voice. In solo spots, particularly, Mitchell's rich, singing sound and theme development gave the trio a flexibility and depth uncommon for one of its instrumentation. Zelman's drumming was always neat and concise.

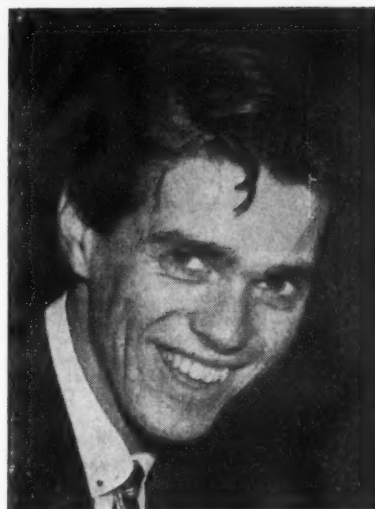
I found most satisfaction in Scott's rendition of a fragment from his *Apache Suite*, which struck me immediately as having the flavor and deep-rooted simplicity of English folk music. It also caught the tone of Delius' moody *North Country Sketches*.

Scott said the suite, not yet recorded, had been composed on a folk tune base. He added that his group often caught fire and improvised within the structure of the piece for 15 or 20 minutes. It is a moving, rhythmic, somber-hued composition.

On other tunes in the set, originals mixed in with standards such as *Autumn in New York*, *Don't Get Around Much Anymore*, and *Night and Day*. The group showed a high degree of integration. Scott's piano is fleet, yet virile.

Audience Reaction: Largely a week-end room, the Hickory House was perhaps one-third filled, but reaction was warm. Management's reaction to the group was more demonstrative. Originally booked for two weeks, the run has been extended indefinitely.

Attitude of Performers: Scott, a 21-year-old musician of considerable depth, is noticeably impatient with himself for apparently being unable, at times, to reach the pinnacles he aims for. There



Bobby Scott

were periods in both sets when Scott sparked, and the group caught fire. A perfectionist, Scott is also his own severest critic, and the group reacts to his mood at the keyboard. When he is inspired, the trio rockets. This was particularly evident in the *Apache Suite*, which I, for one, would like to have on record for further listening. When Scott is impatient with himself, the group loses some of its spark and cohesiveness.

Commercial Potential: This is a group which could score in any jazz location, particularly in or near colleges and universities, where the leader's far-ranging classical background could be brought into play. The tightly knit trio needs more than casual attention; there is that much going on.

Summary: How long the trio remains a unit depends on the maturation of Scott's plans. He is hopeful of securing either film work as an actor or a hit record as a pop singer to give him the security he needs for a period of composition.

Judging from the fragment of the *Suite* and the originals played at the sets and on records, Scott seems destined to develop into an important voice in contemporary American music. It is evident that he has the bases in jazz, folk music, and classical background, as well as a searching talent for composition, which could lead him into the field of serious writing.

"You don't create music," he said, "you organize sound." Scott, these days, is organizing some very interesting and very fresh sounds.

—dom

It Might Roll

Hollywood—The latest story concerning the circular Capitol Records tower here has to do with two Martians who landed their space ship in the parking lot adjacent to the building.

"You go look around it, and I'll wait here for you," said one of them. Carefully the second Martian approached the tower, then made the complete circle around it. With a relieved look, he returned to his friend and said, "They'll never get it off the ground!"

Age Of Rock

London—Walsh Holmes & Co., a music store on Charing Cross road, recently redecorated its window to fit in with the rising rock 'n' roll enthusiasm in England.

"In a window full of rock 'n' roll sheet music," observed the *New Musical Express*, "plus displays for film companies, one piece of music held a prominent position—*Rocked in the Cradle of the Deep.*"

feather's nest

By Leonard Feather

A BRIGHT BREEZE blew in from the west a few weeks ago in the person of Andre Previn. With him, as always, came news of the western scene told as only an insider of Andre's insideness could tell it.

Among other things, I learned that he had made no fewer than 10 record sessions in two weeks. Six of them featured the identical rhythm section. All 10 had the same four horn men in the lineup, alone or as part of a larger ensemble.

This situation is, of course, not peculiar to the west coast. And it happens constantly in New York, and if there were as much recording going on in Chicago or possibly in Dodge City, Kan., it would go on there, too.

There is one good thing about cliques. The musicians get to know and like each other's work and function almost as if they were an organized unit. But the disadvantages of this system need hardly be pointed out. As Andre and his colleagues know all too well, there is an inevitable sameness in many of the records emanating from either of the two major centers.

MY SOLUTION IS one that would be popular only with those musicians who have complete financial security; it would be coldly received by the record companies and probably by fans, too, who are not deluged, as we critics are,

by a staggering pile of new releases every week.

I think the union should double, or even triple, the recording scale.

Inevitably some of the fly-by-night companies would go out of business, but, more important, the middle-size and large outfits would think twice about recording so promiscuously. In any event, it is at least debatable whether or not the \$41.25 a jazzman receives for each 15 minutes of music he records is really adequate compensation in view of the endless public performances for profit to which the records are subjected.

HOWEVER, SINCE this situation is not likely to be brought about in the immediately visible future, and since Fantasy has not come up with any of those satirical press releases lately, I should like to spend the next few paragraphs offering, without fee, a few suggestions for hungry record company executives who are running out of formats for their endlessly recording jazz stars.

For Norman Granz, I submit as his next three piano-with-rhythm albums (1) *Oscar Peterson Plays the Phonograph*, (2) *Oscar Peterson Plays Pinocchio*, (3) *Oscar Peterson Plays Hooky*.

For Bethlehem, Pacific Jazz, Contemporary, or any of the other com-

panies whose artists always appear by permission of each other, I propose for their next four LPs the following: (1) *Andre Previn Plays the Compositions of Shorty Rogers*, arranged by Marty Paich, featuring John Graas; (2) *Shorty Rogers Plays the Compositions of Marty Paich*, arranged by John Graas, featuring Andre Previn; (3) *Marty Paich Plays the Compositions of John Graas*, arranged by Andre Previn, featuring Shorty Rogers; (4) *John Graas Plays the Compositions of Andre Previn*, arranged by Shorty Rogers, featuring Marty Paich. (You wanna bet it won't happen?)

FOR RIVERSIDE, by way of compensation for the way I hurt their feelings by drawing attention to a few flaws in their generally admirable *History of Classic Jazz*, I offer a suggestion for a follow-up album to be called *Jazz Roots*. This would be in four movements: (1) *Early Armstrong*, or *Rooting for Louis*; (2) *Early Paul Whiteman*, or *Square Roots*; (3) *Swingin' for Miss Rheingold*, or *Root Beer*, and (4) *Swingin' on String*, or *The Root of the Cord*.

For Atlantic, which seems at the moment to be the borrowingest outfit of all, how about this for your next? Cover design by Alan Fontaine and Bob Crozier, by arrangement with ABC-Paramount; recording engineer Ray Hall, by arrangement with RCA Victor; liner notes by H. Alan Stein, by arrangement with Savoy; supervised by George Avakian, by arrangement with Columbia.

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37

strictly ad lib

(Continued from Page 8)

Weavers have finished their first concert tour in some years and Vanguard is releasing a new LP, *The Weavers at Carnegie Hall* . . . Johnnie Ray's regular drummer, Herman Kapp, wasn't allowed because of union regulations to work England with him . . . Matt Dennis trio and Hazel Webster at the Byline room during Mabel Mercer's vacation this month. The room is open every Sunday now with the Jack Kelly duo and Miss Webster . . . Don Evans on piano at RSVP . . . Benny Goodman was held over two weeks at the Waldorf until April 6 . . . Former Boston bandleader, Bernie Bennett, has opened at the new Concorde cocktail lounge, Lexington Ave. and 40th St., as a piano soloist. Bennett broke into the profession as pianist with Ruby Newman's orchestra and later led his own band at the Mayfair in Beantown.

Chicago

JAZZ, CHICAGO-STYLE: The Chico Hamilton quintet, of jazz and Gerald McBoing Boing fame, is at the London House. The Hamilton group will remain in residence until May 1 when Dorothy Donegan's trio takes over. Future bookings on a monthly basis include, the London House all-star group (Buck Clayton, Milt Hinton, Jo Jones, and Hank Jones) during June; the Paul Smith trio during July; Erroll Garner in August, and Hazel Scott in September . . . Sarah Vaughan is at Mister Kelly's until April 23, when Meg Myles

brings her duo in. Dinah Washington invades Kelly's May 6, followed by a Buddy Greco-Teddi King bill June 4. Cindy and Lindy are scheduled to open at Kelly's July 1 and Bobby Troup is a possible later booking.

Stan Getz and group arrive at the Preview May 1. Kai Winding and tromboniums come in May 29; the Modern Jazz Quartet assumes command June 19. Gerry Mulligan is slated to appear at the Randolph St. spa beginning July 10 . . . Mel Torme will be swinging his way through a three-week engagement at the Black Orchid, starting April 22. The Hi-Lo's follow Torme at the Orchid on May 13 for three weeks. After that, the comics resume their invasion, with Jerry Lester in from June 3-23 and Jack E. Leonard following on June 24 for three weeks . . . The Chubby Jackson quintet continues at the Cloister . . . The Dixieland All-Stars, featuring a front line of Franz Jackson, clarinet; Bob Shoffner, trumpet, and Al Wynn, trombone, continue weekends at the Red Arrow in Stickney . . . Another Dixie attraction, drummer Danny Alvin, has opened at a place named the Basin Street on the far northwest side. With him are Jack Ivett, cornet; Al Jenkins, trombone; Jug Berger, clarinet, and Mel Grant, piano. Alvin owns a piece of the place.

Louis Jordan and his Tympany Five appeared at Robert's Show club, at 66th and South Park Ave., recently. The current attraction at the club is a Salute to Miller and Lyle with a cast of 40 . . . Baritone man Sture Swenson, a transplanted Swede now living in

Chicago, contributed an original chart, *Piccadilly Circus*, to the Ted Heath book when Heath was in town recently on tour . . . Jimmy Gourley's trio, with Don Newey and Jerry Friedman, moved from the French Poodle to the SRO on Wednesday and Thursday nights. The Ramsey Lewis trio continues as the featured group at the SRO . . . Singer-guitarist Frank D'Rone is at the Pink Poodle, 67th near Stony Island, Wednesday through Sunday.

Hollywood

JAZZ JOTTINGS: At this writing there isn't one fulltime jazz room left in Hollywood. Fate of the Haig was still to be decided, with Red Mitchell's quartet the last group in, working there six nights a week; Harry the Hipster returned from Florida to work the Tiffany for a couple of weeks. After him . . . who knows?

Paradoxically, the jazz clubs operating on fulltime basis are all in the suburbs: Zucca's Cottage, in Pasadena, where the Ben Webster quartet with Jimmy Rowles on piano is currently playing; and the enduring Lighthouse, which has every other jazz room licked when it comes to operating on a seven night a week, year 'round program. The upcoming annual Easter intercollegiate jazz festival there will, as in previous years, hypo interest and biz in that beach jazz room.

NITERY NOTES: After two weeks of floor shows, the Peacock Lane brings in the Dave Brubeck quartet for two consecutive weekends beginning the 19th. Dave prefers to work weekends only here and on that basis he'll probably

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Down Beat

attract capacity business to the Hollywood & Western spot . . . Bill Whisling's on Sunset & Wilcox continues to feature the fine Warne Marsh quintet on weekends. Though the place is up for sale, there's hope that a new owner would continue a jazz policy. Marsh has been building a steady following at Whisling's in the months the group's been there.

The high musical caliber of the Hollywood Jazz Society's Monday night sessions at the Purple Onion makes it the spot to spend an evening. Such jazzmen as Bill Perkins, Pete Jolly, and Richie Kamuca have been featured guests there, and the regularly wailing Jazzpickers led by Harry Babasin have attracted considerable attention with unusual instrumentation of cello, guitar, bass, and vibes . . . With summer coming in, T Riley and the Saints, at the Hermosa Inn, have donned their grass skirts and are wailing in a two-beat groove.

DOTTED NOTES: Wild Bill Davis has opened a new club, the New Morocco supper club at 46th and Western . . . The Joyce Cillins trio went into the Garden of Allah March 25th. Allah be praised, Joyce's piano still swings like crazy . . . The Paul Bleys trio, with Lennie McBrowne on drums and Charlie Hayden, bass, are at the Club Cosmo on Adams at Western . . . Organist Louis Rivera is blowing at Marty's on Broadway at 58th.

—tynan

San Francisco

Irv Granz is bringing up Louis Armstrong in May to head a package at the Civic auditorium including Dave Brubeck and the Four Freshmen . . . Jerry Dodgion is leading a calypso group at Moana's Surf club, playing, mostly, flute and backed by conga drum, boombam and bass . . . Joe Loco is booked into the reopened Macumba . . . Bruce Lippincott's tenor is attracting customers to the Cellar these nights . . . Kid Ory is booked into the Pioneer Village in Lafayette in April for four weeks . . . George Lewis, after a series of mild heart attacks, returned home to New Orleans while his band, under the leadership of drummer Joe Watkins and with R. C. H. Smith on trumpet and Bill Shay on clarinet, continued at the Tin Angel.

Earl Hines is rehearsing a big band using his old big-band book and planning Sunday concerts in the bay area . . . Cal Tjader's house suffered considerable damage in the March earthquake . . . Harry Belafonte is inked for a five-day stand at the Opera House in July . . . Drummer Johnny Berger is back in town.

—ralph j. gleason

Boston

The Herb Pomeroy band will give a concert at Tufts May 3, then will head for Birdland . . . Joe Gordon, playing regularly with the Pomeroy band now, has signed a contract with Transition Records. Tom Wilson, founder and chief executive of Transition, also lectures on jazz at the Cambridge Center for Adult Education. Wally's Paradise on Massachusetts Ave. is featuring the Allen Dawson quartet nightly. Sunday afternoon sessions there are also lively.

George Wein will present the Modern Jazz Quartet in concert at Jordan Hall

May 2, 1957

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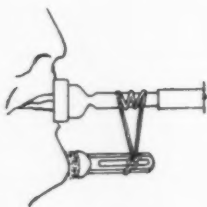
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April 27 . . . Gene Krupa just finished a Storyville engagement. Johnny Mathis in through the 17th. The Gillespie band will be present for 10 days thereafter.
—cal kolbe

Philadelphia

Johnny Richards made his first area appearance with his 19-piece west coast band April 5-7 at the Red Hill inn. The inn recently scheduled Gerry Mulligan and Oscar Peterson April 12-14. Dizzy Gillespie was in March 15-17, Al Cohn's group and Sylvia Syms on March 22-24, and the Modern Jazz Quartet on March 29-31 . . . Pep's, on rock 'n' roll kick recently, returned to the jazz fold week of March 25 with Duke Ellington . . . While Duke waited at Pep's, Bud Powell was at the Blue Note. He followed an Art Farmer group featuring Slam Stewart and Hank Mobley. The New York Jazz Quartet was in the week of April 1, followed by Lester Young.

Sciolla's turned jazz room early in April with Woody Herman's Herd for week. Charlie Gracie, the Butterfly boy, played Sciolla's recently. Other singers, Eddie Fisher, Al Martino, and Eddie Dano, who is becoming fixture at Palumbo's have appeared locally in recent weeks . . . Oscar Dumont, a fixture for years at Sunset Beach ballroom near Camden, leaves for a road tour. Buddy Williams was in for week, followed by Chuck Gordon . . . Sunny Dunham brought his trumpet to Pottstown's Sunnybrook Ballroom March 30 and was followed April 6 by Boyd Raeburn . . . Glenn Gale, who led combos around town for years as Manny Gale, is breaking in new big band. A combo led by Gale is the nucleus of crew, which has five saxes, six brass, and three rhythm. Dave Appell, popular rock 'n' roller with his Apple Jacks, is doing arrangements for the band, which has a modern sound. Dave plays jazz trombone. The band played date recently at new Sheraton hotel and is scheduled to play weekends at Andy's Log Cabin in Camden.

—dave bittan

Baltimore

Ethel Ennis is back for another stint at the Red Fox room . . . Cornell Drew's trio is extending its stay at the Club Casino . . . Miles Davis' quintet did a week in March at the Comedy club . . . The town's still talking about the Charlie Parker memorial session, which was marked by a fine collaboration on several tunes by altoist Dave Schildkraut and local altoist Bobby Young. Pianist Roosevelt Wardell also drew heavy ovations.

—alphonso cottman jr.

Washington, D. C.

The biggest musical event of the spring here was the week Ella Fitzgerald played at the Casino Royal at the beginning of April . . . The unique National Symphony orchestra youth concerts start on April 17. They are given free for visiting high school students who jam Washington every spring. And they add another month to the symphony season . . . Sam Jack Kaufman has been re-elected to his second term as president of Local 161. The post-card campaign to save Bill Cerri's Saturday afternoon jazz show

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—cal kolbe

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on WOL worked so well that Cerri now
has a daily hour-long jazz program . . .
There has been a dearth of name com-
bos since the Patio lounge closed.
Among the recent singles to sit in for
weekends have been Lee Konitz at the
Ko-Ko club and Donald Byrd at Abart's
internationale. The nearest place book-
ing a jazz group has been the Comedy
club in Baltimore, which had the Miles
Davis quintet for a week late in March
... The Birdland package never showed
here as scheduled. Instead, a dog show
was at the Armory on the Bird and
date.

—paul sampson

Detroit

The Dave Brubeck quartet appeared
here in a recent Masonic Temple con-
cert . . . Pianist Jerry Harrison is in
the midst of an extended engagement
at Meyer's . . . The Yusef Lateef group
has recorded an LP for Savoy . . . Boo
Boo Turner and his trio were featured
in a recent Wednesday night session
at Lavert's lounge. The group's instru-
mentation is Turner, piano; Ali Jack-
son, bass, and Bob Junior, drums . . .
Lee Konitz did a week at the Rouge
lounge supported by the excellent De-
troit pianist Barry Harris. Konitz was
followed by J. J. Johnson and the Aus-
tralian Jazz Quintet. Stan Getz is sched-
uled as the next attraction . . . Organist
Bob Wyatt is back at the Wal Ha room
of the Garfield lounge.

—donald r. stone

Minneapolis-St. Paul

Victor Borge's three performances at
the Radio City theater grossed more
than \$37,000 . . . Will Jones, Minneap-
olis Tribune and Beat columnist, is spin-
ning jazz on his new KSTP radio show
... Dick and Don Maw recorded a ses-
sion with Art Blakey's Jazz Messengers
for their new D&D Presents series for
Zephyr . . . The fourth annual basket-
ball mixer of the University of Min-
nesota Interfraternity and Panhellenic
councils presented Doc Evans, his band,
and his talk, History of Jazz . . . Oscar
Frazier's combo is playing Cassius
Bamboo room . . . Percy Hughes band,
back in circulation, is booked for a
Walker Art Center session . . . Pianist
Herb Pilhofer's trio now features Ted
Hugert, bass, and Leon Pearson, vibes
and drums . . . Harry Blons' Incor-
rigible Mendota Buzzards are celebrat-
ing their third year at William's bar as
well as the release of the group's new
Zephyr and Mercury LPs.

—leigh kamman

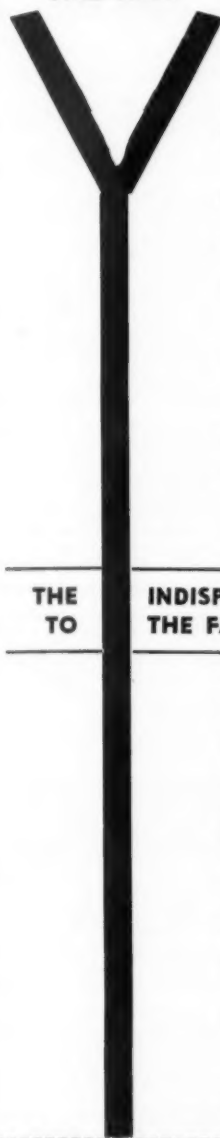
Pittsburgh

Bud Powell packed them in for a
week at the Midway in his first local
night club appearance. Buddy DeFran-
co followed with his quintet. Julian
(Cannonball) Adderley is breaking it
up at the Crawford grill . . . The Hur-
ricane has Jimmy Smith back again
till May 4 . . . Local pianist Walter
Gala is doing a solo stint at Frankie's
Band Box . . . Drummer Chuck Spata-
fore joined Reid Jayne's trio at the
swank Carlton House lounge for an in-
definite stay . . . Funny Payne's dance
band is at the S&S club in Rankin
weekends . . . The Merry-Go-Round
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—bill arnold

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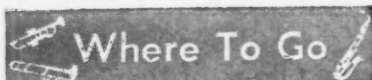
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Anthony, Ray (Palladium) Hollywood, Calif., b

Bair, Buddy (On Tour—Texas, Southeast)
Barnet, Charlie (On Tour—West Coast) MCA
Barron, Blue (On Tour—Chicago Territory) MCA

Bartley, Ronnie (On Tour—Midwest) NOS
Beecher, Little John (On Tour—Louisiana, Texas) NOS

Belloc, Dan (On Tour—Midwest) GAC
Beneke, Tex (On Tour—East Coast) MCA
Borr, Mischa (Waldorf-Astoria) NYC, h

Bostic, Earl (On Tour—West Coast) UA
Bradshaw, Tiny (On Tour—Midwest) UA
Brandwynne, Nat (Waldorf-Astoria) NYC, h

Brown, Les (On Tour—West Coast) ABC
Brown, Roy (On Tour—Southwest) UA
Butterfield, Billy (On Tour—East Coast) MCA

Cabot, Chuck (On Tour—Southwest) GAC
Calame, Bob (On Tour—Midwest) NOS
Carle, Frankie (On Tour—Midwest) GAC

Clarke, Billy (On Tour—South)
Clayton, Del (On Tour—Midwest) NOS
Contino, Dick (Shoreham) Washington, D. C., h

Cross, Bob (Statler Hilton) Dallas, Texas, h
Cummings, Bernie (On Tour—South) GAC
Day, Richard (On Tour—East) GAC

Davis, Johnny (Dukes) Troy, N. Y., h
DeHans, Al (Plantation) Greensboro, N. C., r
Donahue, Al (Statler) Boston, Mass., h

Donahue, Sam (On Tour—Midwest) GAC
Dorsey, Jimmy (On Tour—East Coast) MCA
Eberle, Ray (On Tour—East Coast) MCA

Elgart, Les (On Tour—Chicago Territory) MCA
Ellington, Duke (On Tour—East, Midwest) ABC

Ennis, Skinnay (On Tour—West Coast) MCA
Ferguson, Danny (Statler) Detroit, Mich., out 6/1, h

Ferguson, Maynard (Modern Jazz Room)
Cleveland, Ohio, 5/13-19, nc; (Red Hill Inn) Camden, N. J., 5/21-26, nc; (Storyville) Boston, Mass., 5/27-5/2

Felds, Shep (On Tour—Southwest) GAC
Fisk, Charles (Palmer House) Chicago, h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h

Flanagan, Ralph (On Tour—Florida) MCA
Garber, Jan (On Tour—Midwest) GAC
George, Chuck (Zutz) Vancouver, Wash., out 4/20, r

Grady, Eddie (On Tour—East) GAC
Hawkins, Erskine (Savoy) NYC, b
Henry, Clarence (On Tour—South) GG

Herman, Lenny (New Yorker) NYC, h
Herman, Woody (On Tour—East Coast) ABC
Holliday, Joe (On Tour—East) GG

Holland, Carl (On Tour—North) GG
Howard, Eddie (On Tour—Midwest) MCA
Jackson, Willis (Hurricane) Pittsburgh, Pa., nc

James, Harry (On Tour—West Coast) MCA
Johnson, Buddy (On Tour—South) GG
Kaye, Sammy (On Tour—Chicago Territory) MCA

Kenton, Stan (On Tour—West Coast) GAC
King, Henry (On Tour—Dallas Territory) MCA
Kirk, Buddy (Lake Club) Springfield, Ill., nc

Kisley, Steve (Statler) Washington, D. C., h
Lane, Eddie (Roosevelt) NYC, h
Laine, Buddy (Chevy Chase) Wheeling, Ill., cc

Lewis, Ted (El Morocco) Montreal, Canada, 5/13-19, nc
Lombardo, Guy (Roseland) NYC, 5-14-26, b

Long, Johnny (On Tour—Midwest) GAC
Love, Preston (On Tour—Texas) NOS
Maltby, Richard (On Tour—East Coast) ABC

Marterle, Ralph (On Tour—East) GAC
Martin, Freddy (Cocoanut Grove) Los Angeles, nc
Masters, Frankie (Conrad Hilton) Chicago, h

McGrane, Don (Radisson) Minneapolis, Minn., h
McIntyre, Hal (On Tour—South) GAC
Melick, Jack (Flame) Phoenix, Ariz., out 4/21, r; (Shamrock) Houston, Texas, in 5/2, h

Mooney, Art (Shoreham) Washington, D. C., 5/27-6/25, h
Morgan, Russ (On Tour—Midwest) GAC
Morrow, Buddy (On Tour—South, Southwest) GAC

Munro, Hal (Milford) Chicago, b

Neighbors, Paul (Ellitch's Gardens) Denver, Colo., out 5/29, b

Palmer, Jimmy (On Tour—Midwest) GAC
Pastor, Tony (On Tour—Midwest) GAC
Peeper, Leo (On Tour—Texas) GAC

Ranch, Harry (Wagon Wheel) Edgewood, Nev., out 6/4, nc
Rank, George (On Tour—South, Southwest) GAC

Raeburn, Boyd (On Tour—East) GAC
Reed, Tommy (Muehlebach) Kansas City, Mo., h

Reichman, Joe (On Tour—Louisiana) GAC
Rico, George (Syracuse) Syracuse, N. Y., h
Rudy, Ernie (On Tour—Texas) GAC

Rush, Otis (On Tour—Midwest) GG
Sedlar, Jimmy (On Tour—East Coast) MCA
Singer, Hal (On Tour—East) UA

Sonn, Larry (On Tour—East) GAC
Spivak, Charlie (On Tour—East Coast) MCA
Straeter, Ted (Plaza) NYC, h

Sudy, Joseph (Pierre) NYC, h
Thomson, Sonny (On Tour—West Coast) UA
Waples, Ruddy (Colony) McClure, Ill., nc

Watkins, Sammy (Statler) Cleveland, Ohio, h
Williams, Cootie (Savoy) NYC, h
Williams, George (On Tour—East) GAC

combos

Allegro Quintette (Fazio's) Milwaukee, Wis., out 6/6, nc
Baker, Chet (Modern Jazz Room) Chicago, out 5/26, nc

Cavallero, Carmen (On Tour—South America, West Indies)
Chamber Music Society of Upper Charles St. (Band Box) Baltimore, Md., nc

Chavailles, Los (Montmartra) Havana, Cuba, out 5/21, nc
Cheerful Earfuls (Palladium) East St. Louis, Ill., out 4/29, cl

Chordamen (Holiday House) Monroville, Pa., 5/20-6/2, h
Columbo, Chris (On Tour—St. Louis Territory) UA

Dixieland All-Stars (Red Arrow) Berwyn, Ill., nc
Donagan, Dorothy (London House) Chicago, out 5/23, r

Dunkin, Don (Chez Ami) Savannah, Ga., rh
Eadie & Rack (Riverside) Reno, Nev., h
Four Bits (Royal Nevada) Las Vegas, Nev., h

Four Kings (Hacienda) Las Vegas, Nev., h
Gardner, Lynn (Hanaah's) Lake Tahoe, Nev., out 4/17, rh

Gibbs, Terry (Birdland Tour) ABC
Glovanis (Brown Derby) Toronto, Canada, 5/20-6/1, nc

Goofers (Twin Coaches) Pittsburgh, Pa., out 5/23, nc
Gourley, Jimmy (SRO) Chicago, cl

Greco, Buddy (Tropics) Dayton, Ohio, out 5/19, nc
Hamilton, Chico (London House) Chicago, out 4/23, r;

(Modern Jazz Room) Cleveland, Ohio, 4/29-5/4, nc; (Blue Note) Philadelphia, Pa., 5/20-25, nc

Hayes, Debra (Tony Mart's) Summers Point, N. J., out 6/9, nc
Hunt, Pee Wee (On Tour—Midwest) GAC

Jackson, Bullmoose (On Tour—South) GG
Jacquet, Illinois (On Tour—North) GG
John, Little Willie (On Tour—East) UA

Jordon, Louis (On Tour—Midwest) GAC
Kalleo, Alex (Embers) NYC, 7/7-6/16, nc
Krupa, Gene (Steel Pier) Atlantic City, N. J., 6/5-11, b

Lane, Dick (Yeaman's) Detroit, Mich., out 5/26, nc
Mason, Hob (Milla Villa) Sioux Falls, S. D., nc

Mann, Mickey (Nowak's) Kalamazoo, Mich., out 5/31, r
McCormick, Johnny (Bal Tabaria) Quebec City, Canada, 5/20-26, nc

McLawler, Sara (Flamingo) Pittsburgh, Pa., out 5/20, nc

(Continued on Next Page)

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Band Routes

(Continued from Page 42)

out 5/25, nc; (Northwest) Philadelphia, Pa., 5/27-6/2, nc
McPartland, Marian (Grandview) Columbus, Ohio, 5/20-6/9, nc
Midnighters (On Tour—East) UA
Nite-Owls (Brown Jug) Syracuse, N. Y., out 5/19, nc
Novelites (Riviera) Las Vegas, Nev., out 5/21, h
Price, Lloyd (Comedy) Baltimore, Md., 5/28-6/2, nc
Prysock, Red (Tunick's) Philadelphia, Pa., 5/13-18, nc
Punchinellos (Otto's) Latham, N. Y., 5/21-6/2, nc
Roach, Max (Show Boat) Philadelphia, Pa., out 5/12, nc
Royals (On Tour—Miami Territory) UA
Salt City Five (Dunes) Las Vegas, Nev., h
Shirley, Don (Embers) NYC, out 5/26, nc
Sims, Zoot (Birdland Tour) ABC
Smith, Tab (On Tour—Miami Territory) UA
Stanton, Bill (On Tour—Midwest) McC
Stearns-Dudley (Spot) Baltimore, Md., cl
Taylor, Billy (Composer) NYC, out 5/29, nc
Three Jacks (Wheel Bar) Colmar Manor, Md., nc
Thunderbirds (Combers) Brentwood, Md., out 5/26, r; (Surf) Baltimore, Md., 5/28-6/9, nc
Troup, Bobby (Keynote) Los Angeles, nc
Towles Nat (On Tour—Texas, New Mexico) NOS
Ventura, Charles (On Tour—South) UA
Walker, Gene (Dinkler-Tutwiler) Birmingham, Ala., h
White, Pres (Ponce De Leon) Hornell, N. Y., r
Winding, Kai (Continental) Norfolk, Va., nc; (Ridgecrest) Rochester, N. Y., 4/30-5/5, nc

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